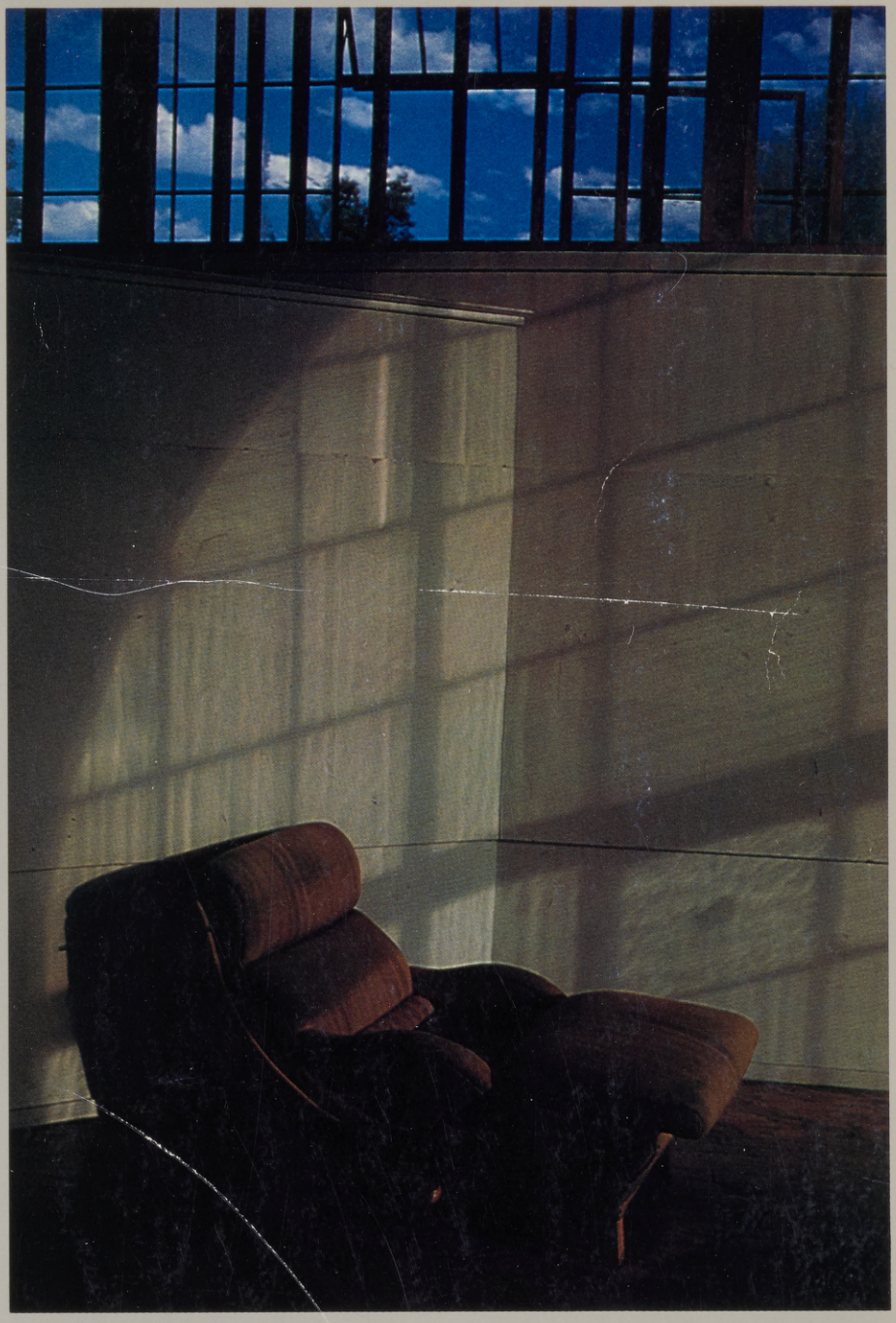
San Francisco Art Institute College Catalog 1977-79



Artnotes

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Artnotes is a journal of ideas and images published annually in conjunction with the College Catalog. It provides a suggestion of the type of activity and people who, along with the faculty and students of the College, make up the San Francisco Art Institute.

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Introduction

Roy Ascott

For over one hundred years the San Francisco Art Institute has served as a focal point of art at its source—a major visual arts institution serving the dual purpose of higher education in the fine arts and the exhibition of contemporary fine art works. We continue to be a community of working artists who, as students and teachers, come together to make art in an atmosphere of creative and intellectual freedom, to develop new insights and directions for our own personal artistic growth.

The growth of an artist is a lifelong process. It cannot be institutionally achieved in four or six years. But an intensive environment such as ours can challenge the artist to test himself, to develop self-critical awareness and independent judgment, to generate new ideas, attitudes and forms, to probe other cultures in the past as well as our own in the present, and, of course, to provide the tools and techniques for the development of skills. We take this responsibility for individual development and for the artist's relationship to society very seriously—a seriousness of intent expected of all our students. Art is not only an exciting and rewarding activity, it calls for personal commitment, idealism, risk taking, self-motivation and sensibility. Our programs in the curriculum and within the Institute at large are designed to be completely supportive of this process.

The Institute's emphasis is on studio art through its private four year college. Studio work is at the core of our curriculum. The College, open to students 24 hours a day throughout the year, is an intensive working environment. We are devoted entirely to the fine arts—painting, sculpture, ceramic sculpture, printmaking, film, photography, video and performance.

We're very much a test bed, not only for alternative images, forms, and structures, new systems and processes, new ways of interaction and communication as artists, but also in helping students to generate for themselves new *values* in a fast changing world. We want both to understand society and encourage society to understand the artist.

Our history of innovation and artistic fecundity is well established. But in espousing artistic and intellectual freedom, we are not without a structure calling for disciplined study and practice. The framework for this study is based on concerns for *stimulation, variety* and *reciprocity*. There is no house style here. We seek a full range of artistic attitudes in our richly *varied* faculty; a *reciprocal* relationship between every member of the community, reflected in the democratic nature of our institutional governance; and we aim within the studio curriculum, the public exhibitions and film screenings and our extensive program of visiting artists, to provide an intensively *stimulating* environment in which the student can grow. Through our emphasis on innovative behavior we believe we contribute to the advancement of art.

In order to create and focus on new issues in art we need to understand and interact with new issues in other disciplines outside of art. Our undergraduate World Studies program attempts to cover in a comprehensive way these bases; and in the graduate program, the special seminars equally draw upon the rich multi-disciplinary intellectual resources of the Bay Area.

The larger context within which we are all working on the West Coast is based on a new consciousness rising from a fusion of disciplines from East and West, creating a possibility for human growth and awareness with which the Art Institute has long been identified. San Francisco is a fertile ground for innovative minds seeking an integration of Western developments in art and science and the cultural and spiritual values of the East. In the middle, open to all these creative influences stand Art. And central to art in the Bay Area stands the Art Institute.

Roy Ascott is Dean of the College and Vice-President of the Art Institute. A painter/sculptor, he has exhibited and lectured widely in North America and Europe. His art theory has been published in such journals as Studio International, Cybernetica, and Leonardo.

Robert Hudson:
A Dance and a Whisper and a Whole Bunch of Things

by Jan Butterfield

Now think of hands and eyes:
ceremonial masks
spider web charms
the four directions
winter count figures
eagle feathers
circles of sun and heart
bear claws
hand prints on stones
pictomyths of feeling
eyes of woodland dolls
wind in the trees
rhythm

Now whistle on the wind and touch your eyes four times with your hands while you listen to these stories about seeing and knowing.

—Viznor, Gerald "Tribal People and the Poetic Image: Visions of Eyes and Hands," *American Indian Form and Tradition, Walker Art Center*, 1972

Jan Butterfield *is a Contributing Editor to* Arts Magazine *and a contributor to* Art News *and* Art In America. *She is a lecturer in contemporary art and a recipient of a National Endowment for the Arts Critic's Fellowship, 1976 as well as the Coordinator of Special Programs for the Art Institute.*

Born in Salt Lake City, Utah, Robert Hudson spent his later childhood years in Richland, Washington, where, his childhood cronies were William Alland and William T. Wiley.

Immediately after he graduated from high school in 1958, Hudson moved to San Francisco in order to study at the San Francisco Art Institute, (then called the California School of Fine Arts) following the lead of Allan and Wiley who preceeded him a couple of years. He graduated from the Institute in 1964, taught here and then became Chairman of the Sculpture and Ceramics Department.

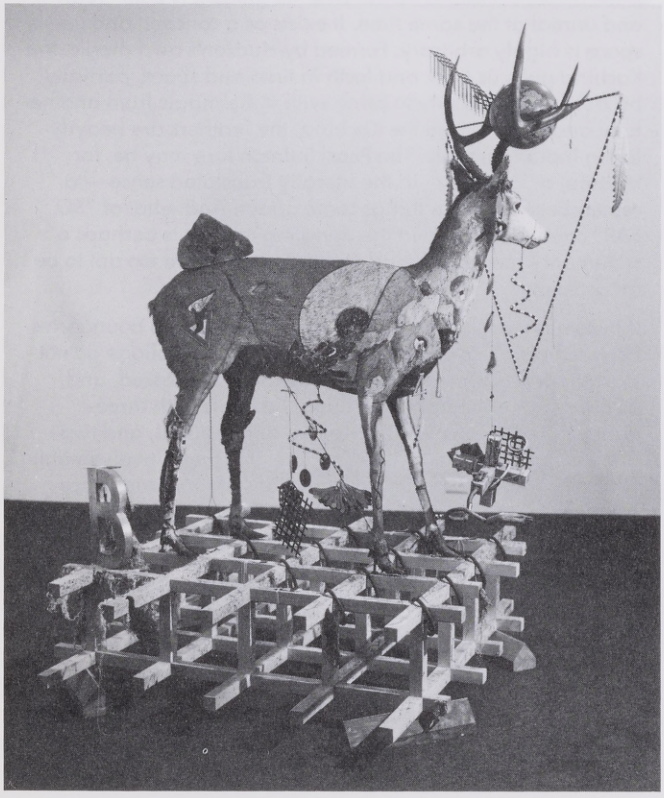
Hudson was 21 when he had his first exhibition with William T. Wiley at the Green Gallery in San Francisco, above the old Spaghetti Factory. In 1961 he had his first one-man exhibition at the now historical "Batman" Gallery in San Francisco. He was 23 at the time. At 26 *Time Magazine* said of him, "Working out of San Francisco (Robert Hudson) creates polychrome assemblages right straight out of Spike Jones and his City Slickers." A year later, David Bourdon wrote in the *Village Voice*: "Robert Hudson, only 27, (is) considered one of the pivotal figure in the new San Francisco sculpture...Hudson's polychrome steel sculptures are eclectic combinations of California's bop Surrealism, neo-Dada, pop art, assemblage, junk sculpture and op art. Almost nothing is left out, yet nothing is superfluous after having been processed by Hudson's antic imagination. His conceptual and technical facility is reckless but controlled. With meandering pipes and geometric planes angled precariously into space, the sculptures resemble irresponsible machine tools decorated by one of California's most tangerine-flake hot rodders."

Robert Hudson is an innocent and a naive with a highly developed sensitivity to primitive images; he also has an intuitive, sophisticated sense of color and balance.

A woodsman and fisherman, Hudson is deeply involved in the wilderness. A lover of the desert as well, he often travels there to seek solace. Raised in the Northwest near the Yakima Indian reservation, he has grown up steeped in Indian lore and mysteries. His travels through the west have brought him into contact with Plains Indians, their dances and pueblos, all of which fill his spiritual reservoir. His residence is filled with small Indian objects, and numerous books of lore. There is little question that this knowledge is part of the well-spring from which his imagery emerges. There is much in his work which reaches back to man's most basic and often pre-literate beginnings; yet in addition, it is also a carrier of a great deal of Modernist art history.

Hudson's recent constructions are an amalgamation of abstract and representational images; primitive magic objects such as feathers, rawhide, string, beads, sticks, rocks, carved twigs and branches co-mingle with exquisitely painted arcs, circles, volumes and triangles. He acknowledges a visual debt to Kandinsky which is strongly evidenced in his new paintings and drawings.

In the beginning, in the early 1960's, Hudson's precariously balanced early sculptures were richly over-painted in bright, hard, primary colors which were more often than not human scale. In the early sixties, he also created a number of smaller pieces. These works rested eerily on footed pedestals—their cockamamie attenuations spreading out, upwards, like hard-edged comic strip images. The works were first welded and then sandblasted. Sometimes primed, sometimes not, they were brightly painted with automotive enamels.



Robert Hudson. Running Through the Woods, 1975. Mixed media sculpture, 49"×49"×76½"

The complex sophisticated works from Hudson's mid-sixties period were notable not only in their sculptural extenuations, but in their surface treatment. Trompe l'oeil painting, contrasted "hard" elements such as hard-edged geometric forms with "soft" ones like sky and clouds and set up spatial illusions which reversed in and out like a Necker cube. Hudson says of his early works "About those pieces...I think there was just a sort of spirit creature coming out. I turned on to a few things in particular—mostly color. For example, I'd do one special thing—that worked, and then I would make pieces especially for that particular color—because I knew what that color would do."

The unique involvement with trompe l'oeil painting on the early sculptures was perhaps the most extraordinary thing about them. "It just came from painting," Hudson relates, "It started from painting the sculptural pieces. I liked making something thin out of a fat edge, for example. I liked making it be two things at the same time." These works were remarkable not only because of the sheer bravura of the painting itself, but because of its innovation. No one in 1964-66 was working in that curious nether-land between painting and metal sculpture.

Another important aspect of Hudson's work has always been its special sense of balance, about which Hudson says: "It was probably about both trying to be a juggler and also to put something together."

Based on a sophisticated, yet intuitive knowledge of perception and color interaction, Hudson's works achieve their remarkable effects quite naturally. "A lot of it is just what I got going with color—just using yellow and blue for example. It worked out that those colors were kind of like disappearing ink—so that you could make something and then paint it so that part of it would disappear. I was really into that." As the works grew larger, they grew more complex, adding stripes, checks and ripples with rectangles, wedges, bars and jig-saw-puzzle like elements. These works existed in no given space. From one vista a portion would be perceived as existing within the viewer's space—from another perspective that same portion would seem to disappear. There was no continually unspiralling vista, but, rather, a series of crisp, perceptual jerks.

The early works were marvelously sleight-of-hand. In them hard appeared viscous; solid appeared hollow; flat elements with trompe l'oeil painting became stairs. Juxtaposition became the by-word. He combined round pipes with cubes, real or depicted squared edges with those which appeared to be molten or viscous (albeit frozen in time) and overpainted all of them with exquisite care. "The thing I like about those sculptures was making flat things go round with paint—just being able to have that object be what it is and then also be just a whisper and a dance and a whole bunch of things. I don't know if there is any particular thing about them that has to do with life—but it is about magic."

1973 marked the beginning of Hudson's current involvement with drawings as well as with large-scale painting. At a given point in time he obtained two large rolls of cotton batting which was overstitched in a regular grid fashion. This material sat about his studio for months on end until the time was "right" for him to tackle it. He eventually cut it into pieces, some as large as 75"×141", and began to utilize it as canvas, the functioning grids serving to define the parameters of his space. In these works he uses acrylic paints which stain deeply into the cotton batting. Color has become all-consuming. Brushed on in rich, painterly strokes, it fills the whole of his canvases, serving both as the ground for his rich geometric imagery and as color for its own sake. The volumetric shapes and repeated modules play games with shallow cubist space and then, abruptly, at one point or another in the canvas, poke deeply through the spatial plan into the unknown space behind it.

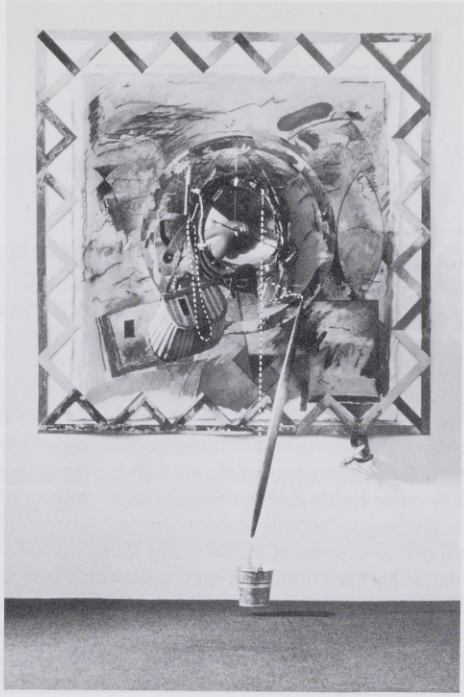
In the most recent works, done between 1974, and 1976, there has been a strong involvement with drawing. Chalk, acrylic paint, India ink, and pencil are often combined to provide a rich, tactile quality to the work. While shallow cubist space prevails in a majority of these works, in some Hudson uses architectonic shapes which he renders perspectively with great exuberance. Cross-hatching, rubbing, over-drawing and painting, he works his rich colors softly and deftly onto the paper with a color sensibility and sensitivity learned both from his work with ceramics and from the gentleness of the "stained" acrylics as they soaked into the cotton batting of his extraordinary canvases. Sole reliance on primary colors, once an identifying factor of the early sculptures, has now become a thing of the past. In the new works, high, hot pinks, vibrant cerulean blues, heightened pistachios, deep ochres and aquamarines are played off against purples, lavenders, bright reds and yellows and a myriad of the other color combinations. In the most recent drawings and paintings Hudson has proven himself not only a superb draughtsman, but one of the foremost colorists working today.

Most recently, Hudson's work has taken the form of constructions as well as painting, drawing, ceramics and collage. His constructions are highly sculptural, but they also work as drawings. In them his subconscious, somehow freed through the process of the last five years, is actively tapped, and remarkable associative imagery winds its way richly through the new works. Sometimes personal and enigmatic, sometimes iconographical and readily understood, they weave a rich tapestry. The wall constructions relate to the wall in the sense that it forms a support for them, but they take their strength from their ability to exist in a real sense in the space between the viewer and the wall.

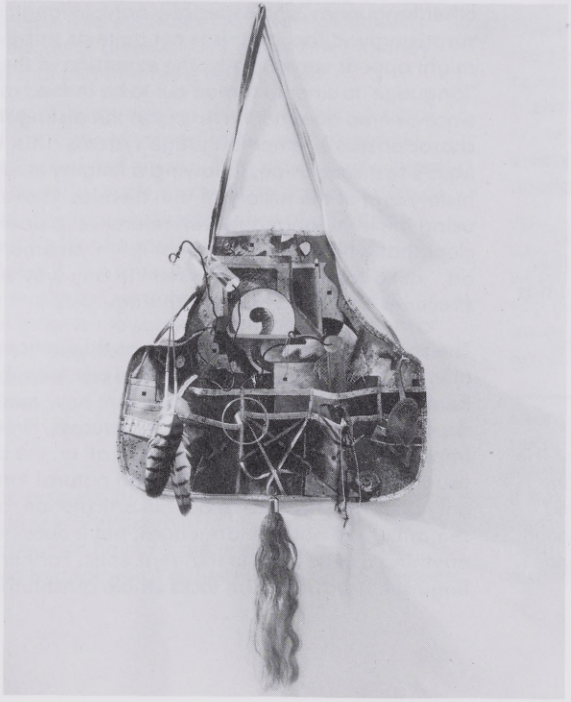
Visually rich, the work deals with a multiplicity of levels in terms of time. In "Kachina", the world globe is a visual metaphor for a broad conception—a small circle of metal on the surface of which are a number of specifically defined, colored areas. The globe is heavily laden with meaning, enabling us to construct highly sophisticated concepts. The ruler serves as a metaphor as well. This small wooden stick with black marks has become for us a way of defining, measuring and laying out out a great deal of our two and three dimensional existence. Like the globe it is both "real" and unreal at the same time. It exists as a concept, and yet its space is highly arbitrary. Formed by Hudson's own magic, the Kachina pulls us back and forth in time and space, partially because of its capacity to bring with it the magic from another time and culture. Like the Kachina, the feathers are heavily laden Indian symbols. The Pearl Salmon lure may be, for Hudson, a "Souvenir" in the literally translated sense—to remember—to make things come again. And what of "SO FAR" carefully incised in the dangling rock? It is perhaps a statement—perhaps a pun, but the words seem too apt to be an accident.

It becomes readily apparent that, for Hudson, the boundaries between painting and sculpture drawing and collage do not exist, or perhaps more accurately, exist to be crossed, and, as if that weren't complex enough, he deals with three-dimensional space as if it were two-dimensional, and two-dimensional space as if it were three. It is these involvements with and concerns for the contradictions of time and space which make his work some of the most exciting and important being produced today.

Bob Hudson *is a painter and sculptor. He is a member of the Art Institute faculty and is a Guggenheim Fellow. His work was most recently shown at the Allan Frumkin Gallery, New York and Hansen Fuller Gallery, San Francisco.*



Robert Hudson. Spur of the Moment, 1977. Acrylic on canvas and mixed media construction, 88″×63″×25″



Robert Hudson. Daddy's Apron Strings, 1976. Painted apron construction

The Semiology of Cinema

Bertrand Augst

In the wake of the structuralist revolution which has transformed critical theory in France since the early fifties, film studies have also undergone a radical evolution. However, in part because of the translation gap, but mostly because of the very different attitude towards theoretical research, the impact of structuralism has only begun to be recognized in this country, and in particular in film studies.

The rapid development of the semiology of cinema since the late sixties can be attributed to two major factors: a long critical tradition spurred by a genuine cinephilia going back to the early twenties and leading to Leenhardt, Bazin, Cohen-Seat and the work of the Institut de Filmologie in Paris, especially on problems of perception, the early *Cahiers du cinéma*, and Jean Mitry's massive research for one; the other being the decisive influence of Roland Barthes, A. J. Greimas and the research group at the Ecole Pratique des Hautes Etudes (6th section), a body of work strongly influenced by modern structural linguistics and anthropology.

Dr. Bertrand Augst teaches at the University of California at Berkeley in the French and comparative literature department. He received a French Baccalaureate in 1952, and AB in Philosophy from De Paul University, Indiana, an MA (1956) in French and Philosophy from the University of Colorado in Boulder. Although his background is in literature and philosophy, his interest and work in film have intensified over the past six years.

Christian Metz's work,[1] to date still the leading theoretician of the semiology of cinema, is not a continuation of this tradition which, among other things, popularized the so called "auteur theory" in the early fifties, a theory now largely abandoned and replaced by what can be best described as "ideological criticism." Undoubtedly, he owes much to this tradition and to theoreticians like Arnheim and Balasz to the extent that without it, it could never have become a genuine field of scientific inquiry as rapidly as it did. Even if in comparison with other fields such as linguistics or anthropology, it has barely begun to delimitate its subject. Ironically, Metz's work, still echoing some of Bazin's and Mitry's positions in his early essays, has provided the most systematic and coherent criticism of traditional film theory to date, not out of some personal animosity as a few unfriendly critics would have it, but because, taking the premises of traditional film theory most seriously he undertook, in Barthes's words, "d'aller jusqu'au bout de la métaphore," i.e. to pursue its implications to their ultimate conclusion. If cinema is a language, it must also be possible to submit it to the same rigorous scrutiny as other languages, and especially natural languages. Not too surprisingly, although this is not quite as self-evident as might appear superficially, the extension of the term 'language' to cinema turned out to be indeed metaphorical since cinema does not have any of the distinguishing characteristics of other language systems. This, at least was Metz's first conclusion, following a lengthy study of film history and of the history of film theories. If one insists on using the term language with reference to cinema, it must be clear that what is meant by that is that cinema is a "language art," not a communication system in any way similar to the structures described by modern linguistics.

The early phase of Metz's work was thus concerned with attempting to define with a greater precision than had heretofore been done in film criticism how meaning is structured by the cinematographic process. First and most important, his criticism bears first of all on the analogy usually made between cinema and natural languages. Not only does film not have a double articulation, acoustic and semantic, like natural languages, but it does not have either anything comparable to minimal units. Furthermore, unlike linguistic structures, film lacks stable constitutive units

organized according to hierarchic relationship accounting for both their paradigmatic and syntagmatic organization into a discursive structure which is linear and which carries the markers of the subject of its enunciation. Additionally, unlike words, filmic images are infinite in number and can thus less readily be ordered into organized semantic fields.

Unlike language systems, filmic structures cannot readily be broken down into sets of marked and unmarked elements.

Keeping in mind the highly elusive nature of the elements which make up the filmic chain, one may get a clearer idea of the task facing semiological analysis in the context of Roman Jakobson's formulation of the constraints imposed on linguistic analysis:

> The decisive procedure for scientific inquiry into the different levels of linguistic structure is a consistent elicitation and identification of relational invariants amid the multitude of variations. The variables are investigated with reference to the set of diverse transformations that they undergo and that can and must be specified.
>
> Whatever level of language we deal with, two integral properties of linguistic structures force us to use strictly rational, topological definitions. First, every single constituent of any linguistic system is built on an opposition of two logical contradictories: the presence of an attribute ("markedness") in contraposition to its absence ("unmarkedness"). The entire network of language displays a hierarchical arrangement that within each level of the system follows the same dichotomous principle or marked terms superposed on the corresponding unmarked terms. And second, the continual, all-embracing, purposeful interplay of invariants and variations proves to be an essential, innermost property of language at each of its levels.[2]

Unlike language systems, filmic structures cannot readily be broken down into sets of marked and unmarked elements. Overtly, film appears to have no discrete units and thus should be related to analogical rather than to digital systems.

This conclusion however is at best tentative and is based on a very incomplete understanding of the operation of iconic codes. Even if we accept provisionally the hypothesis that the binarism which can be applied to describe linguistic structures is not pertinent for the analysis of filmic images, it has been established by Barthes, Eco and others, that visual images are nevertheless coded.

Once it is recognized that the structure of cinematographic 'language' is not readily understandable (although films are readily understood), nor that the analysis of filmic structures can be assimilated to that applied to natural languages, it lends itself more readily to semiological analysis, one semiotic system among other sign systems.

Strongly influenced by structural linguistics and semiotics, the semiology of cinema cannot nevertheless be considered merely as an extension of either one of them. From linguistics it has borrowed certain key concepts: sign, signifier, signified, denotation, connotation, code, distinctive features, pertinence, permutation and commutation tests, syntagmatic and paradigmatic relationships, to name but the more obvious among

them. From semiotics it has borrowed methods to analyze iconic signs, and especially it has assimilated the concept of the pluri-codic nature of the visual image. However, if one must seek a major influence in the shaping of semiological research in film, it is neither towards linguistics or semiotics than one must turn, but rather to what is referred to as the "theory of the text,"[3] most clearly and concisely formulated by Barthes and Kristeva. By providing a coherent critical theory to deal with units and structures which are larger or smaller than those linguistics and semiotics are concerned with, the theory of the text made it possible for the semiology of cinema to deal with textual systems, and by the same token, raised it to the same critical and theoretical debate as those with which literary theory and anthropology have been concerned for some time now.

Metz's early work sought to deal with cinema as "a vast and complex socio-cultural phenomenon, a total social fact," attempting to develop a distinction similar to de Saussure's *language* (language system) versus *langue* (a particular system of signification) which turned out to be most fruitful for the development of modern linguistics. Unfortunately, cinema, being still a recent development, lags far behind the study of language systems, and the film theoretician must proceed with caution, especially in a field where traditionally, methodological procedures have been virtually non-existent. Understandably enough, much of Metz's early work consisted precisely in defining a precise methodology on which to base film analysis, a task, which, tedious as it seemed when it was first published, turned out to be invaluable for the more recent textual studies it made possible. Especially important among Metz's first semiological studies were his investigation of the concept of code in cinema, the identification and partial enumeration of codic systems, the crucial differentiation between specific and non-specific codes in cinema since both kinds of codes are assimilated by the cinematographic process, and the concept of textual systems which provided a key theoretical framework for the study of specific textual systems. It is, however, his description of "the large syntagmatic category," a genuine specific, i.e. cinematographic code which caused the first major controversy around his work, a controversy which is far from having subsided, especially in this country, where it remains one of Metz's few relatively well-known texts. Momentarily tempted to conclude that he had identified what seemed to constitute *the* major code of cinema, he quickly realized that the 'Large Syntagmatic Category of the Image Track' was but one among many codes, indeed one among montage codes, although admittedly, unlike other codes, its constitutive units were relatively well defined and limited to a small number. But in order to arrive at the concept of textual systems which integrate different codic systems, specific and non-specific, it was first necessary to deal with the problem of extra-large articulation of the film-text but also with the complex problem of the specificity of codes versus that of the specificity of various "languages". It is at this point that Barthes' theory of the text exercised a significant influence. Up to this point, i.e. roughly 1971, Metz had attempted "to construct a cinema-object as a scientific object."[4]

Cinema . . . makes it possible to attain a regressive state in which the subject can no longer clearly differentiate the limit of his body from that of the exterior world.

Following the study of how meaning is codified, which pertains more to 'classic' semiology, i.e. a semiology strongly influenced by linguistics and linguistic methodology, Metz became interested in a different aspect of the cinematographic apparatus, the relationship of the spectator to the film. He described his more recent work as a "metapsychology of the spectator" relying heavily on psychoanalytic research, and especially on Lacan's work. This new phase of his research was designed to show that the concept of codes and "pertinent features of the matter of expression" (the subject of his earlier major book entitled *Language and cinema)*[5] presuppose an earlier stage of development which he calls "the constitution of the signifier: the specular space of the movie theater, the real presence of photographic images, the real absence of the object photographed, the strategy of identifications and 'projections', in short, an elaborate socio-historical apparatus without which cinema could not even exist, and which psychoanalysis seems particularly well equipped to take apart." One can thus understand why psychoanalysis has taken such a major importance in Metz's recent work, again reflecting, a few years apart, a parallel development in literary critical theory.

Metz's ambitious undertaking—and he readily recognizes the invaluable contributions of other scholars to the development of the new semiology of cinema, Eco, Greimas, Kuntzel, Bellour, Garroni, among others—can perhaps more readily be grasped from a slightly different perspective. Much of the most significant film criticism of the past decade has been concerned with the study of the means of production of the cinematographic apparatus: the artistic as well as the socio-economic means of productions. It has been argued by the majority of critics, semiologists or no, that the dominant means of production of cinema are determined by the ideology of the capitalistic system. Cinema as a social institution constitutes a vast apparatus designed, according to Jean-

Louis Baudry's description, "to produce an ideological effect at once precise and necessary to dominant ideology: to create a fantasmatization of the subject. Thus, cinema, contributes with a remarkable effectiveness to the maintenance of idealism. Cinema, in fact, has taken over the role played by other artistic formations in the history of Western culture."[6]

The cinematographic apparatus is constituted by several interdependent apparatuses, one constituted by the basic cinematographic apparatus which includes the instrumental base (camera, lenses, projectors, the material support of the film, the conditions of the projection, the screen, the darkened movie theater, etc.) and the series of operations which, from an initial recording of the real transform it into a signifying system determined by multiple operations, from the mutation of the scenario into a decoupage, to montage and the subjects effects produced by the mobility of the camera, into a film-text, at once present and absent, which is apprehended by the real subject, the spectator. With him, however, the basic cinematographic apparatus is integrated into a larger system less readily accessible than the other parts of the apparatus: the unconscious.

For Baudry, cinema was invented long ago, and the cinematographic apparatus as we know it, made possible by recent technological developments, is only the latest in a series of illusion-making machines devised by human ingenuity to satisfy an unconscious wish. This wish, satisfied by what he calls "an artificial psychosis" is a wish to return by the means of a temporary regression to a state of development which precedes the "mirror phase" in which the infant identifies himself as other. Cinema thus makes it possible to attain a regressive state in which the subject can no longer clearly differentiate the limit of his body from that of the exterior world. This is why, in Baudry's perspective, cinema occupies such a privileged position. Better than any other means of expression, any other "artistic formation," it establishes the position of the subject the deceptive pinpointing of the central place occupies [in the apparatus] (be it that of a god or of any other substitute)."

The complex apparatus outlined in Baudry's provocative analysis offers ample room for further development for both 'classic' semiological research and for its more recent development centered on the subject and the specific operations of the cinematographic apparatus. For one thing, much remains to be done to arrive at a satisfactory description of the codic systems and their operations in the various types of film-texts. It must be kept in mind that early semiological work was primarily concerned with 'classic' narrative films, namely those made in Hollywood during the thirties and the forties. The reason for this initial choice is evident. To speak of cinema means first of all, historically and economically, to speak of narrative cinema. This in turn, and not too surprisingly,is linked to the fact that American cinema came to dominate the production of fiction films not only because of the superior technology, but because this technology (in a broad sense of the term) was better suited to fulfill the needs of its ideology. Sooner and more efficiently than other national cinemas, it devised a narrative model represented by the best of the Hollywoodian cinema, at once more powerful, in the linguistic sense of the term, as well as in a more usual sense, in the way it relies on the basic apparatus to perpetuate and strengthen its ideological effects.

Recent semiological research has turned to other aspects of the apparatus. For one thing, textural analysis is increasingly taking a greater importance, the more so now that the reference to psychoanalysis made it possible to differentiate more specifically semiological analyses primarily concerned with the identification and classification of filmic discourses and their structural operations, from those dealing with the "relationship between the subject, the signifier and the Other." (Barthes) Textual analysis has now become the necessary complement of Metz's own concern with the broader implications of film theory. But it is not only the corpus studied, and the methodology employed to deal with the various aspects of the cinematographic apparatus which is changing, new "languages" from the comic strip to television have become the object of closer scrutiny, showing in the diversification of its field of inquiry a renovation and a strengthening of the 'old' semiology of cinema.

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1. C. Metz. *Film Language. A Semiotics of the Cinema*. New York, Oxford, 1974. Originally published in French in 1971 (Paris, Klincksieck). This volume of essays contains most of Metz's early articles written between 1965 and 1967.
2. R. Jakobson. "Verbal Communication," *Scientific American*, vol. 227, no. 3 (Sept. 1972), p. 6.
3. R. Barthes. "Teste (theory du)," in *Enclyclopedia Universalis*, vol. 15 (1974); Julia Kristeva, *Recherches pour une semanalyse* (Paris, 1969).
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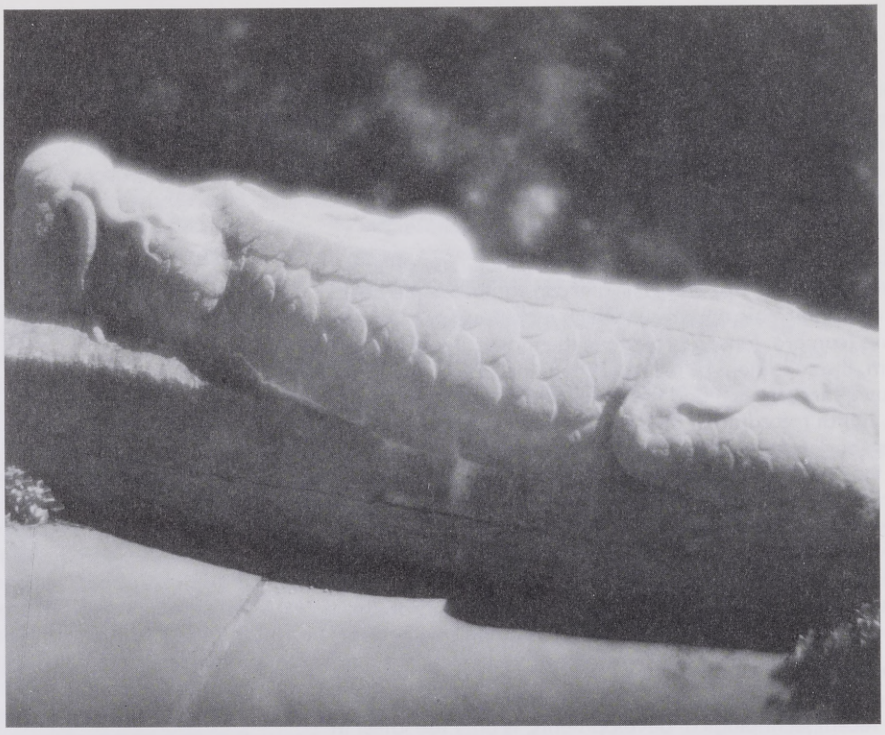
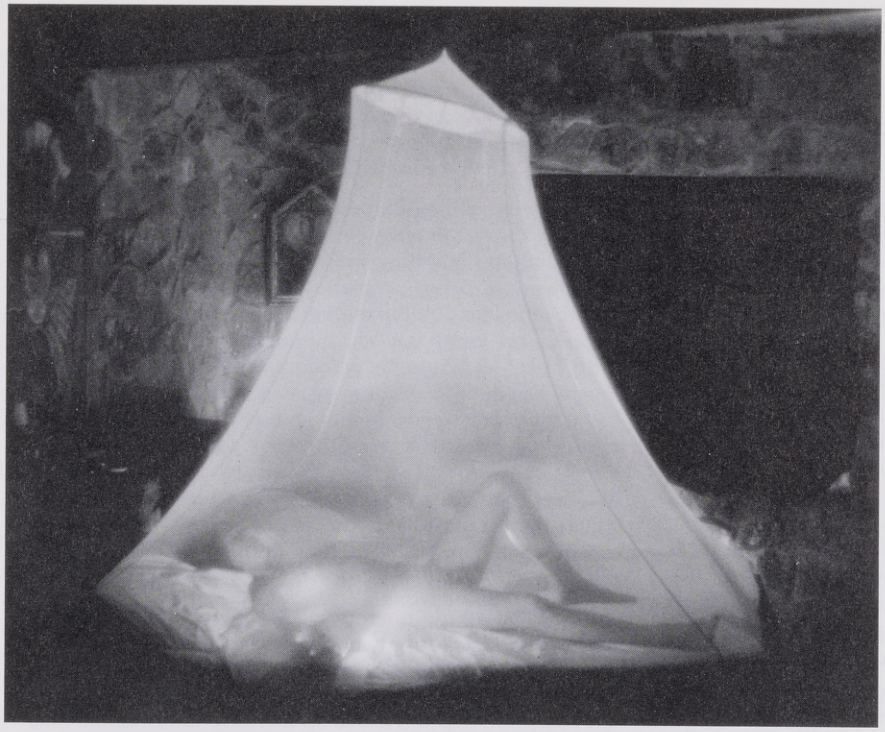


Linda Connor



We learn about art, it's history, processes, problems and answers; art's activities. We put ourselves to work with this knowledge, hopefully it is a work we love. This activity and our openness become the preparation and enticement for a creative force.

It is a privilege to serve and transform this elucive energy. This energy surpasses our knowledge, it betters our activity and it is more profound than the individual it flows through.

Out Front

Tom Marioni

California

Museums and magazines, because they do not talk to artists, sometimes get hold of an art idea previously unknown to them and mishandle it. This is happening now with performance or action art. Museums, galleries and art magazines cause confusion by mixing it up with dance, theater, music and other forms outside the visual arts. To do a series of dances and concerts, sprinkled with art actions—or to publish articles in art magazines on these other art forms—suggests the organizers do not recognize the evolution of sculpture into the fourth dimension...

A lot of the confusion that people feel about performance sculpture is that they are only just beginning to assimilate happenings, and they see performance sculpture as happenings, without thinking about what went on in between.

The happenings that grew out of abstract expressionism in New York, dance in San Francisco, and theater in east and west Europe, were all an extension of theater, even though seen through the eyes of visual artists. It was still an age of painters, and they thought illusionistically. Materials were props, as in theater, and the works were usually repeated and scripted. It was an audience-participation activity that was the beginning of an encounter-group consciousness. This was the time of beatniks, poetry reading to music and hard-bop jazz—the late 50's and early 60's.

In the early 60's an age of sculptors began. Painting retreated into illusion, smoothness, anti-materiality, first with pop art, then with photo-realism.

The sculpture of the 60's reacted against the anti-intellectualism of abstract expressionism, and created an intellectual art. Sculpture stood flat on the floor and concerned itself with reductiveness. Later, a materials consciousness developed, until by the late 60's the materials of the sculptor included light, sound, language, social and political activities, and the artist's body. Because the work of the sculptor became so much like scientific experimentation, using aesthetics as its form, the process became the art, and time, the fourth dimension, became a factor. Sculptors began to make installations or environments, temporarily installed in a space. And they began to make actions, not directed at the production of static objects but rather at itself as its activity. The action is directed at the materials rather than at the audience as in theater.

The spiral of art movements and life in general before 1970 had become increasingly tighter and faster. In TV the commercial of 1960 was sixty seconds long and in 1970 it took thirty seconds, to convey the same information. The culture in ten years had learned to use up products, information, and personal relationships in half the time. Post-object-art creates a slowing-down process, a real-time consciousness, because the artist knows it is necessary for the culture to become reflective.

Real Social Realism—Eastern Europe

Conceptual art, an art of the 70's, as it was developed in America was a reaction against the materialism of the 60's, and records our country's swing away from that frame of mind. Intelligent people in America, and in the world, have become less oriented to personal goods and more aware of the frailty of our world.

We can now see the world from a distance, from the moon in photographs, which gives us a new sense of scale. To be able to see in one picture one-half of our world affects our consciousness in the same way that we were affected by Copernicus when he brought it to our attention that the earth moves around the sun. We began 500 years ago to question that we were made in the image of God when we realized we might not be the center of the universe. Now, we know we are not. Our world seems to get smaller and smaller.

Since the end of the 1960's, many artists, not only in America but all over the world, have begun to develop an art of theory, of aesthetic activity, of proposition and study as the form, rather than the production of objects as the aim and purpose of the art.

This art is very strong in Eastern Europe although its development there seems to be for different reasons than its development in the west.

To varying degrees in Eastern European countries the political system, through the control of money, does not allow the manipulation of the art object as a product that can be merchandised and re-sold, increasing in value and fitting into a supply and demand system. So the art object is automatically less important than in the west. And since the making of art objects is scrutinized and often controlled by political forces, an artist who wishes to explore philosophic ideas may be more free to do so in making actions. These may not be understood by those enforcing repressive political ideas, yet the point will be made to the art community, and so, perhaps, find its way into the culture.

The fact that conceptual art is strong in Eastern Europe as well as in the west shows how small the world has become. The individual works being done by artists show how clearly their culture differs from other cultures in the world.

The official art of Yugoslavia is abstract art, as it is in most of the western world. I remember Nelson Rockefeller saying on a TV special that the great thing about abstract art is that you can see anything you want in it. In Yugoslavia abstract art is no threat to the government; since its content is not known it couldn't be critical of the society. By official art I mean paintings and sculptures that are purchased by government-run museums, or the art of artists to whom special favors or allowances are given.

Hungary

I took the train to Budapest and got there in the morning.

I was dropped off at a hotel, and after going to several hotels, I found out there were no rooms available anywhere, because of East German tourists. I called Gabor Attalai, an artist I knew about, and he invited me to come over that evening.

Gabor Attalai spoke English. He lives in a modern apartment like one in the United States—TV, hi-fi, bookshelves, modern furniture. He was very interested in hearing about American art and the system for buying and selling art in the U.S. He told me that since the Hungarians and the Czechoslovakians resisted when the Russians took over, they now have less freedom than the Poles, who only passively resisted. Official art is art that glorifies work; any art that suggests fantasy or that criticizes the state is not tolerated.

Hungarian artists meet secretly to exhibit and see work, in a kind of speakeasy, which they call (among themselves) the Young Artists' Club Gallery.

I asked Attalai about other interesting artists in Hungary and he suggested I contact Visy Laszlo, who sent me the following description of a work done in 1974:

> Soil was put in a flower pot, 15 to 20 grains of wheat on it, and again a layer of soil 2 cc. thick. This was covered with a layer of bitumen with .07-1 cc. thickness. The watering of the flowerpot was made from below. Till now not one single plant broke through the layer of bitumen.

This experiment suggests the stopping of growth, which relates to the government's oppression of the people in a very abstract way. It's a secret language among artists, like the secret language in the lyrics of rock music of the 60's, which made references to drugs that were only understood by a hip young generation.

Before I left Gabor Attalai he told me the story of Jan Mlcoch, a Czechoslovakian artist who came to Budapest to make an exhibition in the Young Artist's Club. Mlcoch bandaged his chest with bandages and put a layer of dirt between his body and the bandages. Inside the dirt were earthworms, and he had a small tube that went down into the earth. He could put water in there to keep the earth moist so the worms would stay alive. He brought these worms from Prague on the train to Budapest. When he got to the gallery he took his shirt off and unwrapped the bandages and exposed the dirt and the worms, as his action for this exhibition. What excited Attalai about this action was that this man had brought a piece of the Czechoslovakian earth and its animals across the border with no papers or passports or permission to transport them....

Artists sometimes talk about a "democratic" position. It is usually in opposition to an "elitist" position. It is accessible to, easily understood by, "the people."

On my trip to Eastern Europe it became clear to me that an artist who attempts to make art to reach "the people" is making self-conscious art; he is like a politician trying to get votes.

But an artist who makes art to express the essence of his culture often produces a work of art so complex or so unusual in form that its subtleties of craftsmanship are only received by other artists—sometimes only by other artists within the same specialized area, as color-field painting, or performance sculpture, or language art. Then later that work, the surface look of it, is translated and simplified and brought to the attention of the general public through fashion, film, TV, advertising, writers of popular culture, etc. In this way the public "sees" the work of an artist, sometimes years after its conception. It looks as if the artist was ahead of his time, able to see into the future. But in reality he was only observing and reporting a state of mind which already existed, but which had not yet been understood as a philosophic position, as a comment worth listening to.

Many young artists in the U.S. feel that they are taking a radical position by "no value judgment" placed on art "of the people , by the people and for the people."

But "people's art" is the official position in Eastern Europe, and an examination of the work of artists there has convinced me that now, not only in Eastern Europe but here as well, the elitist position is the radical one.

Hard Bop—New York City

Situational, or environmental, art is art made for the place it is shown, physical space and often political and social position of the inviting institution taken into account. Happenings were situational, so is earth art, so is most conceptual art . . .

The break from object art started with the Fluxus artists and happenings, but these included dance, theater, music, literature, the same as the dada movement. Also like dada, the Fluxus events were done by a band of iconoclasts, and were a rejection of the visual art world, an offshoot. The conceptual art of the late sixties evolved naturally out of the traditions of art as they were being explored and extended. The immediate past has demonstrated that the art is not necessarily the artist's hand; it is the artist's idea, or concept. If this is true, then originality (as well as craft) is important, just as it is important to a creative scientist.

The conceptual art movement that was established by 1970 has now become the art of the seventies. Basically, conceptual art is an idea-oriented situation not directed at the production of static objects. There are three main categories: systems, language and action. Systems produce visually an explanation of a process developed in an orderly way, leaving exposed the method and materials used for its execution. Language produces visual images through the use of language, using language as a material to form an idea. Action produces an activity that the audience experiences at the moment of its creation, transmitting the intelligence of the artist directly to others, using real time as a material . . .

Two years ago for an exhibition in Germany, "Project," Haacke documented the history, including the sale and resale, of a classical painting owned by the host museum. This work of Haacke's was excluded from the show. Daniel Buren, a French artist also invited to exhibit, was outraged at this treatment of Haacke. Buren uses sections of newspaper or cloth with awning-type stripes as his signature, which he integrates into the urban landscape. After pasting one wall in the corridor with so many sections of vertical stripes the size of easel paintings, he continued the collage idea by pasting smaller photographs of the excluded Haacke piece on top of each of his sections. The museum then proceeded to paste white pieces of paper over the Haacke reproductions that were over the Buren pieces, defacing the art work and so unintentionally continuing the collage one step further . . .

The use of language. The visual nature of the art is provided by the viewer, who uses the artist's language as a starting point for his own illumination. The art language movement has suggested to some people that "conceptual art isn't visual," but all visual art is visual, including all conceptual art. It is true that there are a few people who call themselves language artists and they write (but are not writers as anyone who reads the work can tell), producing pages of text which is not visual (it is often Marxist rhetoric). But there are also visual artists who use language (like DeMaria or Bruce Nauman), and there are language artists who work visually, like Robert Barry and Lawrence Weiner.

Artists working in language, the most radical area of conceptual art, have carried minimalist thinking, a subtraction of material, to the point of no object at all . . .

The third area of conceptual art, action, is also called performance art or performance sculpture. The primary activity for this is not in New York but in Dusseldorf, San Francisco, Rome and many other parts of Eastern Europe.

Action conceptual art is the activity of an artist working, carrying out research using materials that include the passage of time. An audience may observe this activity, like a group of medical students observing an operation in the round. The art is not participatory as in happenings. The art is not a repeat from a script as in theater. It is not a piece of real life—the artist's role in society is to observe real life and report on it poetically. If the movement of his materials is sure and honest, the work becomes a beautiful gesture. If he is pretending, acting out, he is doing a piece of theater and not a work of sculpture.

All the art in this text is part of history. New York has been the center of art for a quarter of a century. But because of world-wide intercommunication the art that is most characteristic of its own region is the most valid art today.

The preceding were excerpted from Vision, *a magazine-like publication focusing on different art zones of the world. The work of artists presented in* Vision *is idea oriented and is reflective of the artist's own cultural environment.* Vision *is edited by Tom Marioni, published by Kathan Brown. In addition to his involvement with the magazine, Tom Marioni is Director of the Museum of Conceptual Art, San Francisco, a member of the Artists Committee, and an artist who will have solo shows this spring at the M. H. de Young Memorial Museum, San Francisco, and at the Paula Anglim Gallery.*

Excerpts

Peter Plagens

1. No great modern artist was ever the *intended* product of an art educational system.
2. Older artists who had it hard coming up want it to continue to be hard for younger artists—in spite of their (purportedly) having fought like hell to make it easier and more widespread to be an artist. It's like your father, who tells you on the one hand how hard he worked so that you wouldn't have to endure the privations of his youth, and tell you on the other hand that what's wrong with you is that you've got it too easy.
3. "Serious," "modernist," or "high" art is more vague than most undertakings of the Western world; it deals with meat closer to the bone—being or not being. The first thing modernist art calls into question is its own existence. That's demonstrable in at least one area, reductive formalism. From Monet to Cézanne to Picasso to Kandinsky to Mondrian to Newman to Reinhardt to LeWitt to Irwin, it's been repeatedly asserted and proven that 1) the essential elements of pictorial art are fewer than we supposed, and 2) with each peeling away of unnecessary crust the remainder is revealed as deeper, more beautiful, more affirming of human consciousness. But giving up painting windmills to paint rectangles, rectangles for color fields, color fields for all-black, all-black for uniform pencil lines on a wall, uniform pencil lines for an empty room with a sheet of nylon scrim, is a risky business, pitted with tiger traps of nothingness. The biggest hazard is that the individual artist's poetry won't sustain the reductive premise (or vice-versa), and that a lot of stupid, pretentious, craftless art will result.

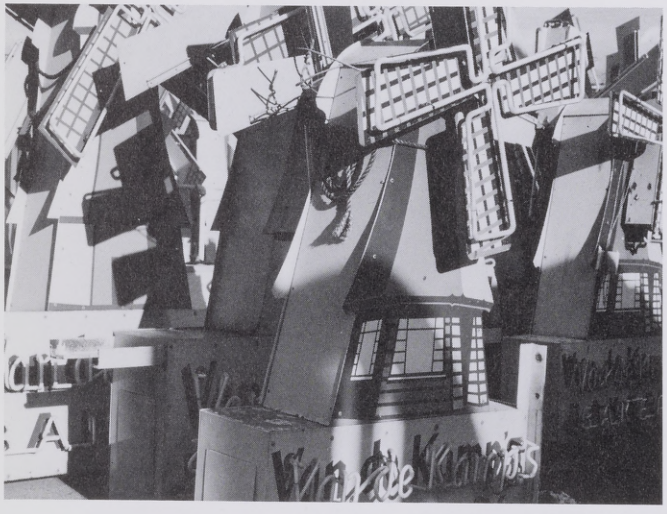
Peter Plagens' *frank, often biting, analyses of contemporary art appeared in* Artforum *for more than ten years during his tenure as West Coast Editor. In 1975 Prager Press published* Sunshine Muse, *his book on West Coast art. However, Plagens is primarily a painter and continues to paint and teach. His most recent work has been shown at the Hirschhorn Museum, Smithsonian Institute, Washington, D.C. and at the Nancy Hoffman Gallery, New York.*

4. Do any artists come from suburbia? We've had thirty years of post-War stucco paradise, kids playing on front lawns and going to one-storey high schools with stainless steel words over the door; maybe most of the kids in art schools come from that sort of soup—hardly anybody (anymore) played stickball in the street outside Mr. Godman's candy store and opened hydrants in the summer. Can you get to Paris from West Covina?
5. Producing art is an absurd business with little, if any, social utility, practicality, cash market, or entertainment factor. An artist really can't delude herself into thinking she's involved in a great, pan-social enterprise to reform the government, uplift the masses, entertain millions, or hypo the economy. But, since *ars gratia artis,* like looking into the sun, is bearale only in small doses, an artist requires a delusion—an even more potent life-fright analgesic than does the hardware store owner, physicist, or professional linebacker. The most effective distraction is "making it."
6. 1959:
   My room is strewn with the debris of final examinations: an empty peanut butter jar whose circumfrential crotch is impastoed with light brown wedges, two white dimestore coffee cups stained in circles of a syrupy brown residue, several spiral wire-bound *Convenient College Outlines* in leatherette cover stock, and four wadded paper balls which, caroming outward from the waste-basket at the gun, had cost the Boston Celtics a like number of hallucinatory playoff games. Last night, confused, fatigued, and tingling from caffeine, I tied my sneakers together by the laces and carried them over my shoulder to the playground. I found a pick-up game with a half-dozen Chicago hotshots, among them Gaspar Ruiz, who can make a thirty-foot jump shot, from a spot he's marked on the court with his heel, nineteen times in twenty. I played until I could sweat and spit no more.
7. Abstract painting is a tenuous proposition these days: out-vanguarded by Process and Conceptual art, out-decorated by techno-spectacles, and out-crafted by inanities like Photorealism. But this precariousness, impoverishment, or whatever, is (and always has been) its beauty for me. I'm a Party-line existentialist, and I believe in the irrevocability of the *other* outside the self, and in the Sisyphusian nature of any attempt to deal with it. So, abstract painting—with all its limitations, shortcomings, and historical dross—is for me the best metaphor for the problem of poetry and consciousness.

8. There is, I suppose, a history of art history that transcends history. I mean the larger history by which anything acquires meaning. The Marxists say there is a science which encompasses *all* human endeavor, and that science is history.

9. Sadakichi Hartmann, 1940:
"If you think vaudeville is dead, look at modern art."

10. Why do the selfless purveyors of Great Ideas (Fred Schwarz, Reverend Moon, Yoko Ono, the Mahareeshi and the Majariji, and Christo) always find their fertile soil *here*? Political, spiritual, and esthetic salvation on a global order . . . but always hustled in the generous land of turquoise belt buckles and Cadillac Sevilles. (Could a Southern Baptist make a million bucks sending out pan-handlers to airports in India?)



11. The really good guys could produce great stuff with an 8½"×11" sheet of Hammermill Bond and a No. 2 pencil.

12. Walter Gabrielson, "Why Suck the Mainstream If You Don't Live in New York?":
I mean, my thing is document in tapes, films, postcards and other media, the scatological insight. This phenomenon has been with us for the lifespan of man, and is descriptive of evolution and change, biological imperatives, perching discourse and ductility in plastic shapes and forms. . . . This stuff is packaged in expensive advertisements in the national art journals, using bold white drop-out type to play the macho line, or with a photograph of the artist as an adult-child doing something unseemly but wistful (you can see the artist has sensitivity but needs *interpretation*). If unlucky or dull enough not to have appropriated a brand identity ("Oh, he's the shit guy") an alternate gambit is to identify with a current technology for all the wrong reasons, and mentally slip into the pew next to an authentic superstar to "take his ideas one step further." *Whoopee!*

13. In a big, loose, vague field like art—which nurtures the romantic and deluded dreams of "individual creativity" of so many who depend on art's being either permissive or egalitarian—any attempt at a quality hierarchy is bound to offend practically everybody.

14. Some of the case against New York-type modern art, especially nitty-gritty formalism, consists of the old resentments that a) it doesn't look like anything in "real life," b) doesn't look like it took very long to make, c) looks like "anybody" could make it, and d) requires a lot of modern art appreciation-type knowledge to understand. Surprisingly, a lot of young artists feel this way, and since feeling this way is embarrassing, the case against New York-type nitty-gritty formalism is usually projected onto a phantom conspiracy known as "The Mainstream."

15. Artists are by economic nature small shopkeepers. (Poets can get along with a yellow legal pad and a Bic and live in flophouses, but artists need floor space, storage racks, materials, padlocks, catalogues, and travel money.) Small shopkeepers were the ones who always talked Socialist Party, freedom for Algeria, and the breakup of SudAviation, but, when the crunch came, voted for de Gaulle.

16. Charles Harrison, "Educating Artists":

    The sheer purposelessness of the majority of work pursued in fine art departments is concealed under a dressing of fictions; the student is encouraged to believe that he will leave college with an above-average degree of "visual intelligence," and with the power to "enhance the quality of life," etc. This proto-shaman is likely to be regarded as some kind of cripple by the majority of the people he encounters in the outside world.

17. Honest art: making art from the possibility that it's impossible to make art honestly.

18. raucous+Greenberg=Rauschenberg
    stress+haven=Eva Hesse
    Barnett+arduous=Brice Marden
    Alps+squares=Josef Albers
    fart+boredom=*Artforum*
    cool+pallor=Paula Cooper
    Glib+plagiarize=Plagens
    bang+glisten=Lynda Benglis
    pud+judge=Don Judd
    Basel+crass=Kassel
    nose+chest=Chuck Close
    hole+riser=Michael Heizer
    vinyl+lease=Les Levine
    cockney+dandy=David Hockney
    line+ditch+gone=Richard Long
    video+macho=Vito Acconci
    trifle+word=Tom Wolfe

19. About all that "politically committed" artists (who want to remain artists) can do is putter about the studio/gallery as best we can until the real heavies surround the palace with tanks and get the goddamned revolution going.

20. Jeremy Moon, "Enemies of Painting":

    An art loving intelligencia, at home amidst books and plays and films and Sunday papers—that well-balanced diet of literature, politics, theatre and fashion—cannot really bear, literally cannot bear, a purely visual artistic reality and no room has been made available in our cultural scheme of things for such an art . . . It may not be too far-fetched to say that one of the prime roles allotted to contemporary so-called experimental avant-garde art is that of being a stick with which to beat conventional art and thus assuage the sense of guilt such a love/hate relationship towards conventional art produces.

21. 1965:

    I see my flat hand on the chest of my small son. His blue, coin-like eyes reflect my surrender to another electric kitchen device, and the company of a few dull, anachronistic acquaintances folded sweetly like damp coils in a layer of sugared ooze.

22. Color: we have traced a path from academic flavoring, to tonal exercise, to quasi-independent painterly sinew, to emotive visual chords, to unit-theory pawns, to expedient super-decorative hallucinations. There are no better colors and no lesser colors. All God's chilluns is beautiful before God.

23. Joe Orton, *Loot:*
    You can't be a rationalist in an irrational universe. It isn't rational.

24. What's necessary for the continuation of painting: sufficient retardation at some point in the development of a student, so that he can stick with it for twenty years, accepting on faith, all the while, that something alchemical is going to bubble up from the bottom. It isn't logical, but it's truer than the "historical progress" arguments for all that "post-studio" shit.

    All art schools are basically the same. There are no real good places, and there are no real bad places. Student work always looks just about the same. And it takes the same length of time, everywhere, after graduation, to let the dust settle, jettison the ballast, and start being an artist.

25. Nothing lasts forever. Everybody dies. Art works die, too. They just take a little longer, maybe a few thousand years at the outside, to deteriorate. You have to expect the art you do to come from somewhere, look to some degree like somebody else's stuff, and owe something to somebody. Likewise, your work will be dumped back into the stream of things, ripped off, and forgotten, save for a few inaccurate cliches.

The Institute

Construction site, San Francisco Art Institute 1926

The oldest and one of the most vital centers for the visual arts in the western United States, the Art Institute provides a college of fine arts and a continuing program of contemporary exhibitions committed to the stimulation and support of the visual arts within the community.

Founded by a group of artists and writers in 1871 as the San Francisco Art Association, it has pursued the dual goals of education and exhibition since the formation of its school of art in 1874. Within a decade of its inception, the Art Institute was at the forefront of San Francisco's cultural renaissance. The then most provocative developments in the visual arts were exhibited here: an exhibition of photographic art by Eadweard Muybridge in 1877 and Muybridge's now famous exhibition of horses in motion pictures presented here in 1880. After twenty years in temporary quarters, the Association moved to the turreted Nob Hill Mansion of Mark Hopkins, and finally to its present Russian Hill location. New facilities designed by Paffard Keatinge Clay have since been added to the original 1926 building. Despite changes in place and name, the San Francisco Art Institute has remained an urban centered institution in both its physical location and emphasis on contemporary art.

Always responsive to the needs and interests of artists, it has been shaped by the artists themselves. During its first sixty years, Maynard Dixon, William Keith, Arthur Matthews, Diego Rivera, and Ralph Stackpole were influential in its development. After World War II, international attention focused on the Art Institute as a nucleus for West Coast abstract expressionism. In the years between 1945-55 it housed the individuals and developments which completely dominated the local art scene: Clyfford Still, Mark Rothko, David Park, Richard Diebenkorn, Elmer Bischoff, and Nathan Oliviera in painting; Ansel Adams, Edward Weston, and Minor White in photography.

Through its representative faculty and continuing series of contemporary exhibits, the Art Institute remains at the focus of Bay Area and International art forms. Involved as a source of Funk Art in the 1960's, it is the forum for the development of conceptual art in the late 1960's and early 1970's. Throughout its history, the San Francisco Art Institute has been a nucleus of activity and dialogue in the visual arts, defining the role of the artist and his art, and the relationship of both to their society.

Exhibitions Program

The San Francisco Art Institute serves the visual arts through its commitment to both education and exhibition: the Emanuel Walter, Atholl McBean, and Diego Rivera Galleries provide the College and community with 30 to 40 exhibitions yearly. Exhibiting the work of contemporary professional artists, the schedule of the Emanuel Walter and Atholl McBean Galleries is formulated by a committee from the 36 member Artists' Committee, one of the first gallery programs in the nation to be directed by artists. In addition to advising the curatorial staff in the development of the exhibitions schedule, nine Artists' Committee members also serve on the Board of Trustees of the Art Institute.

The Diego Rivera Gallery, for student-curated exhibitions of student work, is described in the Student Services section of this catalog.

Functioning as a museum of contemporary art, the gallery exhibitions include works in painting, sculpture, printmaking, photography, ceramics, and post-Formalist modes of artistic expression. This year's schedule has included three major exhibitions organized as a tribute to the nation's Bicentennial, "Other Sources: An American Essay," an exhibition, weekend festival, and major catalog, involved various individuals and organizations from throughout the San Francisco community and represented the work of American artists of the Bay Area whose ancestral origins and artistic sources were other than the mainstream of European-influenced American culture. The exhibition included the work of 45 visual artists of diverse ethnic backgrounds, as well as a continuous slide presentation of the works of local muralists. The weekend festival presented film and video screenings, traditional ethnic and contemporary dance companies, performance, rituals, poetry, food, and music. "Other Sources: An American Essay" was hailed as a major exhibiton of aesthetic, social, and political content.

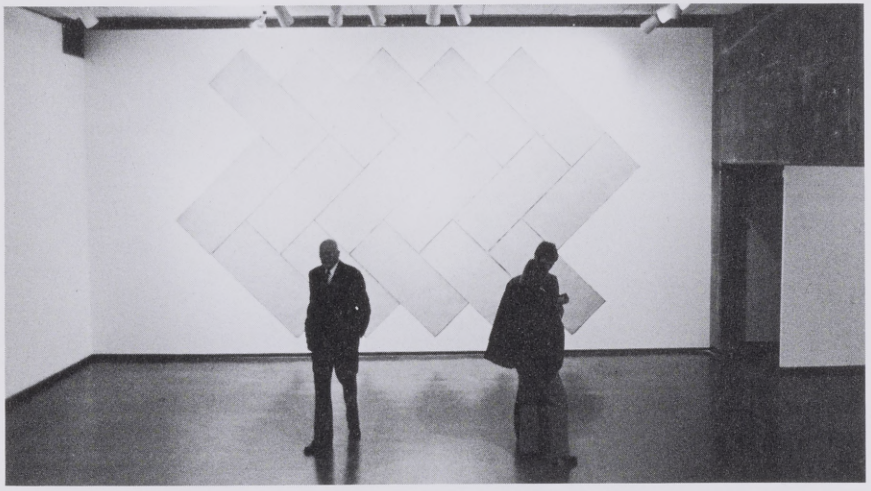
"Rushmore-Another Look: Surveying the American Icon," an exhibition of art forms and information inventorying the myth of Mt. Rushmore, placed Rushmore as a work of art, within the historical context of monumental sculpture, in the context of the modern American sculpture of its own time, and as an image of humor and advertising as a popular symbol of kitch, sentimentality, and cartoons.

The third of the Bicentennial exhibitions presented the work of ecological artists Newton and Helen Harrison, as part of an unprecedented cooperative city-wide exposition of on-going projects, earlier works, billboards, posters, graffiti, video, and radio pieces directed toward action on the condition of the Sacramento River, the Delta, and the Bays at San Francisco. All of the Harrisons' work deals with survival subject matter and goes beyond "idea" through implementation and action.

The San Francisco Art Institute has also sponsored a special exhibition annually or biannually for nearly ninety years. This year's Annual is an experimental format—a year long series of weekly exhibitions, performances, and events held in a storefront space and curated by seven members of the Artists' Committee. Each week, an artist working in performance, video, music and/or dance presents a situational work in the Annual space. Developed as an alternative to the more traditional open juried or invitational show, the exhibitions policy for the Annual reflects the most vital and significant developments within the San Francisco artists' community today and is documented by a catalog at the year's end.

The Galleries of the San Francisco Art Institute also function as a communications center for artists with information exchanged regarding shows, lectures, job opportunities, and sources of information on new tools and techniques. A focal point for critics, gallery owners, museum curators, and collectors, the innumerable social events, openings, and other art-related functions bring together the people active in the cultural life of the San Francisco Bay Area.

Other Sources: An American Essay, Emanuel Walter Gallery, September 17-November 7, 1976.

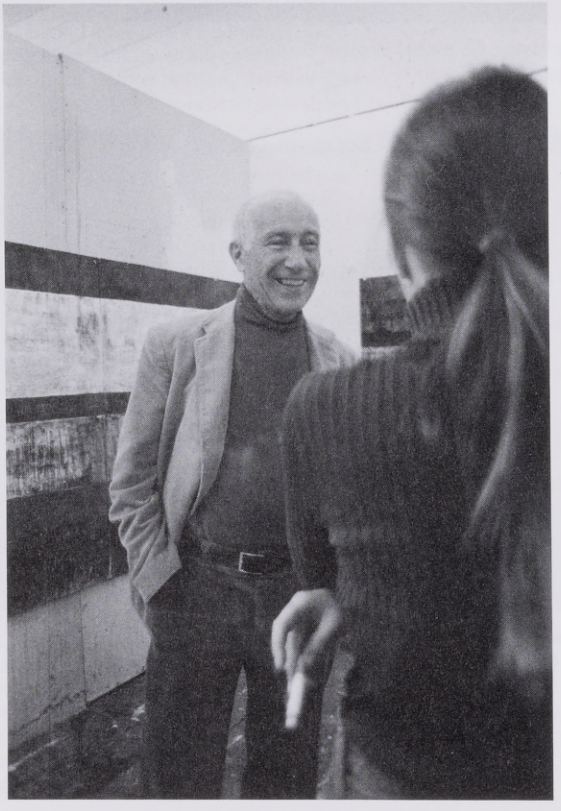


Installation Paintings by Cherie Raciti, Adaline Kent Award Exhibition, Emanual Walter Gallery, February 25-April 10.

Visiting Artists Program

The College curriculum is complemented by a full schedule of critiques and lectures by guest and visiting artists, writers, critics, and other professionals both in individual classes and seminars and in public lectures and presentations. This program is funded in part by the National Endowment for the Arts and is in part organized in cooperation with the Union of Independent Colleges of Art. More than one hundred artists, critics and art historians visit the Art Institute each year. Recent guests included: Peter Kubelka, Wil Alsop, John McCracken, Gary Winogrand, Richard Lowenberg, Bob Wilhite, Guy de Cointet, Maria Nordman, Robert Irwin, Michael McClure, Duane Hanson, Victor Burgin, Jack Tworkov, Douglas Davis, John Fernie, Simone Forti, Peter Van Riper, Rupert Garcia, Bernice Bing, E. J. Montgomery, Paul Kagawa, George Herms, Robert Pincus-Witten, Eric Orr, Helen Harrison, Newton Harrison, Larry Bell, Melina Wortz, Frank Gehry, Larry Clark, Robert Heinechen, Beverly Pepper, Peter D'Agostino, Garth Evans, Agnes Denes, Italo Scanga, Shiro Ikegawa, Edit de Ak, Albert Johnson, Joan Tewkesbury, Chantal Ackerman, Henry Hopkins, Dennis Leon, Linda Montano, Richard Anuskiewicz, Will Hindle, Allen Sekula.

Visiting Ecological Artists Helen and Newton Harrison at a public reading, 1977



Jack Tworkov, Visiting Artist 1977

The College

Margaret J. White, Dance Film, 1976. 16mm black and white film

Filmmaking

Individual artists have been using the motion picture medium as a personal creative medium since the earliest development of the film, usually with little recognition or appreciation. Today there is an explosion of artists whose canvas is a reflective surface and whose pigments are pure light. Every large metropolitan area in the U.S. has scores of artists who choose the motion picture as a major vehicle for the communication of ideas.

The Bay Area has hundreds of film-artists. A decade ago, most of the same people would have been painters or sculptors or writers. Today they paint, write and sculpt with light and sound. The San Francisco Art Institute provides the unique function of a free atmosphere to aid individuals to tap fully their creative potential in making independent, non-commercial motion pictures. This program is not geared toward preparing people to enter the motion-picture or television industry. Instead, the emphasis is on using the motion-picture medium as a vehicle of self-expression.

The film department classes are scheduled to provide the fullest possible contact time between students and faculty. Some faculty are available for consultation at all times, and a personal, one-to-one student/advisor relationship is encouraged. Emphasis is put on high exposure to films, as well as on making films: a library of historical classics, visits with contemporary film artists, weekly showings of works and works-in-progress by the students and faculty, ongoing seminars, school based publication projects, and full scale workshops supplement instruction in all basic film techniques.

The department has a limited number of cameras for classroom use. However, students are strongly advised to have at least a Super 8 camera in order to avoid delay in making their films.

Filmmaking A is a prerequisite to Filmmaking B. It is suggested that History of Film be taken in the first year.

A student may not enroll in more than 2 courses in film after completing the first year requirements.

Awarding credit (second, third, and fourth years): as there are no schedule classes at these levels, the usual practice in order for a student to complete requirements for a degree majoring in film is to enroll for 2 filmmaking course credits in each of his upper division semesters. The advisor will inform the student through the semester if he/she is doing enough work to receive 2 credits in film. If the student does poor or half-hearted work, the advisor will award him 1 credit, and 1 no-credit. By permission of the department chairperson, who will confer with the student's previous advisors(s), a student in upper division filmmaking may take 3 credits in film in a given semester, and he will have to show sufficient additional work to receive full credit. Students from other departments in the school may take upper division film credit at the rate of 1 credit, when there are openings with faculty for an advisorship. They must have completed beginning film A and B. All courses listed are for one course credit except for tutorial classes which are for two courses credits.

Beginning Filmmaking A
Don Lloyd, Ben Van Meter, George Landow
Faculty member meets with the students one meeting a week and a student assistant meets with the students a second meeting a week. Students make one film in class and are encouraged to make one on their own. First basic techniques of film will be taught.

Beginning Filmmaking B
Larry Jordan
Students will work on a class film as well as one of their own. Basic techniques introduced in the first seminar will be explored in more depth. This second semester beginning class is partly informational, and partly critical, in weekly meetings with the instructor. The second meeting with the student teacher each week will comprise the production section of the class.

I feel second semester students need a variety of film activity, and vary the classes according to the needs expressed by the students in the class. At least five important independent films will be analyzed during the semester. Ample time is given in class to discussion of the students' current problems, and to their own films.

Barbara Linkevitch, Chinamoon. 16mm color film, 20 minutes

The student teacher will manage the classroom expense budget and either make a film with the class, or conduct a series of technical experiments to insure a deepening knowledge of the technical possibilities of the film medium. Hopefully, the whole thing will be fun, as well as instructive.

George Kuchar
In this class I will talk about how to make films cheaply. We will view my films plus other movies that could give you ideas on your own future work. Once in a while we can shoot several sequences in the class in order to experiment with light and the manipulation of fellow students to give the impression that they are actors. Simplicity in trying to make films will be stressed with a minimum use of over-technical equipment. Now and then we will screen feature length pictures from Hollywood.

History of Filmmaking
Edith Kramer
A is not prerequisite to B. Recommended for first year.

A. Survey of film covering the development and growth of a new art. Restricted to silent films and including the works of D.W. Griffith, Chaplin, Eisenstein, Vertov, Dreyer, and the early German expressionists.

B. A survey of major artists and film movements from the introduction of sound on film to the present, including post WWII neo-realism, the new wave, and American avant-garde, underground and personal cinema. With films by Renoir, Jean Vigo, Cocteau, Bunuel, Bresson, Godard, Maya Deren, Stan Brakhage, Kenneth Anger, Bruce Baillie, Michael Snow, etc.

Further Filmmaking

Expressionist Cinema
Larry Jordan
I regard any film edited from a *subjective* rather than an objective point of view (a documentary for instance) to be a piece of expressionist cinema. I will discuss the aesthetics and techniques of this kind of film, the encroachment of non-poetic information into the subjective or expressionist film, and will not limit the discussion to contemporary work, but will dig into the subjective strain from the earliest conception of cinema to the present. However, emphasis will be on film today. The class will meet together as a group of weekly discussion for an hour and a half. Thereafter, I will meet individually for half-hour periods with students from the group, discussing either scripts, ideas, editing or shooting problems.

Animation
Larry Jordan
Class time will be dominated primarily by the study of specific animated films and techniques, interest and impact of various forms of the art of animation. Students will be expected to work on their own animation projects, either an exercise I set, or a piece of animation of their own choosing, and demonstrate progress in the work over the semester.

Documentary
Ben Van Meter
The course is concerned with both the history and the techniques of documentary filmmaking. Each week, we will see one or more examples of documentary film and discuss the films in relation to our readings in the text, *The Documentary Tradition* by Lewis Jacobs. Technically we will be concerned with the equipment and techniques of double system filming and editing. The class will be divided into several small crews to film and edit a short documentary.

Tutorial
Gunvor Nelson
Individual work with the student on his/her project with the emphasis on exploring the film footage in editing for developing clarity and aesthetics of self expression. The class will meet two times during the semester as a group with the remainder of the time for individual appointments. 2 credits.

Tutorial
Larry Jordan
I will meet by appointment, individually, with each student. In sessions from one to three hours I will work on the student's films on the KEM in a one-to-one situation. If the student is not editing a film, I will work on scripts or planning of films. And if the student wishes general critical or philosophical engagement with my views on film and film art, I will use these personal meetings looking at and discussing my own films or those of other established filmmakers. I will act in the capacity of personal tutor to students in this section, whatever their expressed needs. 2 credits.

Dramatic Narrative
George Kuchar
In this class we will create scenes that will tell some sort of story, in the long run. This will mean that class members will alternate as actors, set designers, camera and lighting technicians and directors. It will be a workshop class with the work done during class time. Scenes will be written and executed on the spot.

Larry Jordan, Our Lady of the Sphere. 16mm black and white sound film

William Francis Bastiani, Dogs in Tights, 1977. 16mm black and white "performed" sound film.

Marc Baptista, Nola-Nola, 1976. 16mm color sound film, 11 minutes.

Tutorial
George Kuchar
I will be in the KEM room to help advise you on your works in progress and help you to get started on a project if you haven't one in mind. If you haven't one in mind... you must eventually get one as work must be progressing toward a finished film. There will also be periods when I will organize special events such as visiting people and films which I will schedule in a classroom so that we can all get together for events. *2 credits.*

Experimental Workshop
George Landow
We will make films, covering all the stages from conceiving ideas through filming, optical effects, editing, and sound. This is not a conventional film production class. It's research into new kinds of filmmaking; making old forms new.

Creative Editing
Barbara Linkevitch
The class will be divided into two parts—the first half of each afternoon will be devoted to lectures on different editing techniques, approaches, and equipment, and an in-class 16mm silent production, using student crews, acting, directing, lights, camera, etc. The second half will be for a one-to-one discussion of each student's work. All students *must* be working on their own projects.

Optical Printing
Don Lloyd
No prior knowledge or experience with opticals is assumed. We will spend roughly half the semester on optical printing techniques and the other half on special uses of the Bolex, matte box, glass shots, special lighting and miniatures. Footage will be produced and analyzed during class time.

Sound
Don Lloyd
Though emphasis will be on production of sound tracks for films, we will also be creating sound tapes as entities in and for themselves. We will cover live recording, "classic" studio editing, multi-track composing and editing and sound doctoring, as well as synthi-electronic music system and related equipment. Background in music is not required.

Sound Track Seminar
John Cavala
The class will be divided into two parts:

a. *Theoretical,* in which the basic notions of sound tracks, recording mediums and equipment will be covered and discussed; sound tracks will be listened to and discussed.

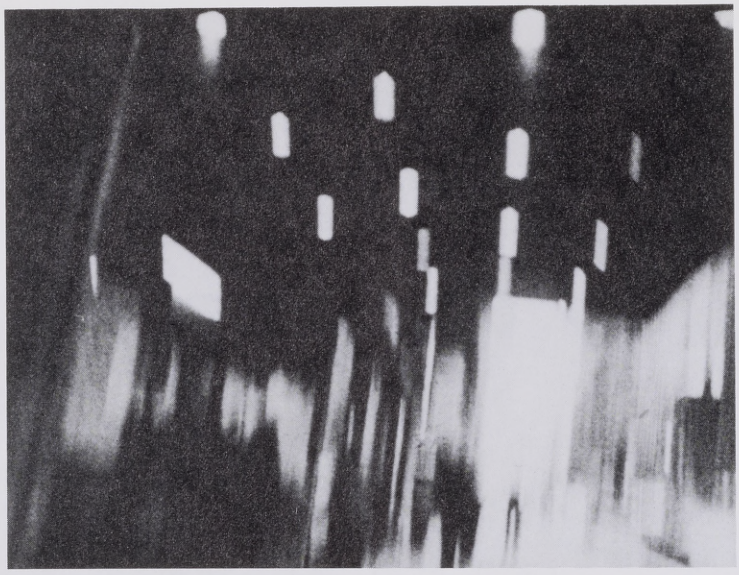
b. *Practical,* in which projects will be assigned and worked on during class sessions. These projects will include recording, editing, modifying, mixing, and cutting sound to picture.

It is hoped, but not required, that the students have tape recorders of their own, perhaps even portable ones that could be brought to class when necessary. This class is designed for those people who: 1) have no ideas about sound and want a theoretical and practical exposure to it, or 2) have taken a course on sound before and/or have a desire to work on various sound-related projects. Because of the size limitations, practical sessions will have to be arranged on an individual or small group basis after the semester begins.

Optical Printing
Gary Richardson
The optical printer offers one of the last chances to be a twentieth century magician. Almost any idea can be transformed into a "pseudo-reality" if it is met with enough patience, endurance and zeal. The approach in this class is somewhat unconventional in that all the elements of optical printing, graphics and animation have a common meeting ground on the nine by twelve inch animation field. This offers a less limiting means of exploring many new avenues of expression.

It must be noted that no one should even consider taking this class unless they are willing to work many long, hard and tedious hours.

Non-Natural Narrative
George Landow
An investigation of the possibilities of the narrative and other content-oriented forms in the avant-garde film. The emphasis will be on the anti-narrative tradition—imaginative and fantastic films. Films and related works in literature, painting, and music will be shown and discussed.



Susan Desaritz, Work in progress. 16mm black and white film.

Babeth, Andy Warhol's Unfinished Symphony, 1976. 16mm black and white sound.

Dance
Alan Scofield
We will awaken the body to the energy, space, and rhythm it was meant to experience. Warm-up, stretching, and movement technique exercises will tone muscle and give wit and clarity to the body. Various choreographies will be explored to allow dance its ease in a number of styles. Through it all, discipline grows.

Facilities Include:
Complete editing facilities for S8, and 16mm, including workprint and interlock projectors.

Quarter-inch and fullcoat editing for sound with a sound effects library. 2 animation stands, one with compound table, and one with tracking camera and rotating compound table.

Complete facilities for shooting sync-sound in 16mm and S8.

2 studios for lighting and staging.

Pin registration optical printers for direct copying of 16mm and S8 original, and a 16mm projection printer, which allows interposition of title cells, masks, etc.

An isolated sound-mixing studio for transferring and mixing three channels in both 16mm and S8 interlock.

4 flat bed editing tables—1) Moviola for 16mm and 2) KEM combination 16mm and S8, and 8 plate dual picture, a 16mm KEM for graduate use, and an additional 4 plate S8 flat bed.

A limited number of cameras for check-out including 16mm sync sound, S8 sync sound, 16mm and S8 silent, Hycam Hi-speed motion picture camera, location filming support equipment. Synthi AKS music synthesizer.

Gunvor Nelson, From production of "Trollstenen," 16mm color film

Gunvor Nelson, My Name is Oona. 16mm black and white sound film, 10 minutes

Jack Fulton, Wente Thee n' Me, 1977. Cibachrome print, 16″×20″

Photography

The main purpose of the program is to develop a highly creative photographer, one capable of making photography a fine art and life's work. We treat the light-action substance of our medium as a palette rather than an auto-mechanized light switch. The mechanical and chemical aspects are understood as the vehicles of photography's being and structure; and therefore, all paths of aesthetic practice and expression will be considered. This is reflected by a large and broadly disciplined faculty, for the communicative reality of good photography relies upon clear perspective seeing and its aesthetic realization through technical dexterity.

Photography Expression A is prerequisite to B. A and B are prerequisite to any course in further photography. A and B and one year in further photography are prerequisite to History of Photography.

A student may not enroll in more than 2 courses in photography each semester after completing the first year requirements.

All courses listed are for one course credit.

Beginning Photography

Expression A
Linda Connor
A class involved with individual growth: it may start with a group assignment and students who need extra guidance will be given separate assignments with all work to be discussed in a group. It will show slides of historical and contemporary photographic work and the aesthetics will also be discussed—we will look at a lot of work.

Reagan Louie
Instruction and initiation to the apparatus and aesthetic of photography.

Henry Wessel
Beginning still photography expression. A close examination of the photograph's meanings and terms for realizing same.

Expression B
Jack Fulton
Some assignments. Some slides of both contemporary and historical photography. Some science. Some technique. Some writing... the hope being that the some is greater than the hole. The whole thing is that the sum of one's thoughts and ideas is used to express one's self. Beginning expression is being interested, then able to photograph all about you and yourself and to develop a dialogue relevant to your imagery.

Dennis Hearne
A class centered around the beginning of a photographic dialogue. A general review of the necessary techniques. First introductions to relevant imagemakers. Assignments given to form links and bonds and a concise final portfolio asked as a result of this interaction.

Pirkle Jones
The extension of the photographer as an individual with emphasis on content and craft is the goal of this course. A finished portfolio is required. Credit for further work in photography is available.

Further Photography

Richard Alpert
"For every photographer who clamors to make it as an artist there is an artist running a grave risk of turning into a photographer." —Nancy Foote, "Artforum," September, 1976. This class will deal with the use of the photograph as a container for 3-dimensional information. The course will explore approaches to realizing ideas in photography through suggested projects and input from outside sources of information, and with encouragement of the student's individual interests.

Dye Transfer
Harry Bowers
All you will ever need to know about the difficult Dye Transfer process simplified in a manner to allow you to print the most perfect color possible.

Workshop
Ellen Brooks
Further extensions of experimental photographic work with emphasis primarily on the realization and finalization of individual projects.

Photographic Images in the Art of Communication
John Collier, Marilyn Laatsch
This course is an exploration of the non-verbal language of realistic imagery, the key imprint of photography. Non-verbal fluency, that we all use day by day, can allow photographers to express their feelings clearly to their society and to themselves. This twice weekly workshop is focused on IMAGE CONTENT as an art experience, and on MESSAGE CLARITY to others and to self. How do we relate to the world around us? How do we relate to the world within? This non-verbal fluence will be experienced in a series of assignments designed to reveal the scope of non-verbal communication.

Since the energy of art is COMMUNICATION, students will be encouraged to involve themselves in all levels of *feedback* through supplying their own image-messages and assisting in reading the photographic *feedback* of the group. They will also be encouraged to *feedback* their photographs to the people they recorded so that non-verbal communication will be complete. A further source of curriculum will be the film recordings of the behavior of the class for analysis and group process understanding. Community guests of students and instructors will be welcomed as participants in this exchange.

Workshop
John Collier, Marilyn Laatsch
The photograph as a visual tool: a highly personal and humanistic approach is taken in this class. Limited to 15 students. The reasons for taking photographs, an understanding of our sociology and the camera-mind.

Photographic Resources
Linda Connor
An advanced class in individual growth. Students will be considered mature enough to be working in a self-directed manner and will be expected to participate generously in the class dynamics. Historical and contemporary work will be shown and aspects of esthetics discussed.

Judy Dater
Seminar Class—Serious hot discussions on straight photography, not dismissing mixing media. If you are seeking a change of style or fresh vision, this is it.

Color Theory
Jack Fulton
The color negative and its print; the transparency and its prints. Mainly a course that technically shows how color functions, with discussions and slides. Aesthetics will be an ongoing part and will be considered in relation to output of class. Lots of work is required for this one. About $125 will be needed for purchase of materials. Prints from both negatives and slides will be needed for the final presentation.

Advanced Color
Jack Fulton
No Beginners! There will be no technical instruction in the class. It is for students already familiar with color techniques. Any form of aesthetic and conceptual color expression.

Photographic Resources
Tom Garver, Darwin Marable
Marable will work with the sources of ideas in the 20th Century, historical art concepts and the relationship of photography to the other visual media and the other major 'isms' of the 20th century. Garver will explore the individual's resources and the use of them through intensive and individual discussion.

Dennis Hearne
An advanced class stressing personal motivation towards a semester length project articulating an organic wholeness in one's work. Introduction to various artists in related mediums integrating the student with the mainstream antecedents and contemporaries. We commence with the belief in great beginnings, move through some chaos toward a more functional alchemy.

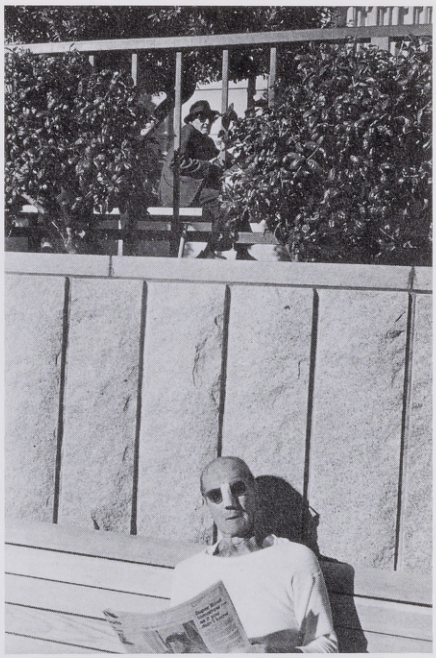
View Camera
Pirkle Jones
A view camera course, "Mastery of the operation of the view camera is necessary to be a full and well-rounded photographer": Mechanics of operation including all swings and tilts, lenses, extensions, etc. Use of the meter, film choice and development. Discussion of the classical concepts of those masters of photography in architecture, nature and portraiture will take place. One camera will be issued per every two students, however; ownership of a view camera is highly desirable.

Gum Bichromate
Steve Josefsberg
The Gum Bichromate Process and other non-silver photographic processes. Aesthetics is the main objective of this course. The technical aspect will be discussed and demonstrated to achieve results quickly. Slides will be shown.

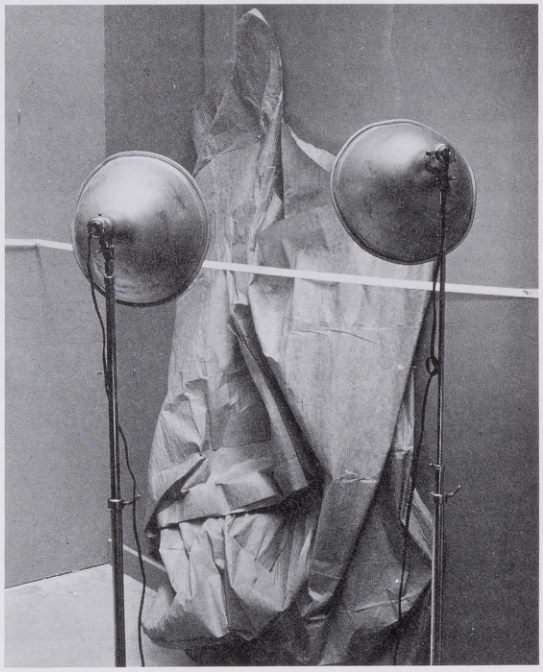
Photographic Resources
Reagan Louie
The course argues for the realization of photography within its severe limits. The argument is rigorous and generous. The polemic is built upon the strange language of the medium. This simple beginning is the basis for the intelligent understanding of the various synthetic uses of the medium and of photography itself. This complicated equation will be debated and ultimately met through practice.

History of Photo
Margery Mann
An in-depth look at the history of the photographic medium from its inception to today. More importance will be placed on the 20th century in the spring semester. Written assignments will be given and reviews of local galleries and shows will be discussed.

Henry Wessel
Course will concentrate on the inherent problems and characteristics of the medium, with critical evaluation of work based on the exploration and investigation of specifics within a singular image, as well as the appearance suggested by the general nature of a group of photographs.



Peter Hill, San Francisco, 1977. Black and white photograph, 14″×11″

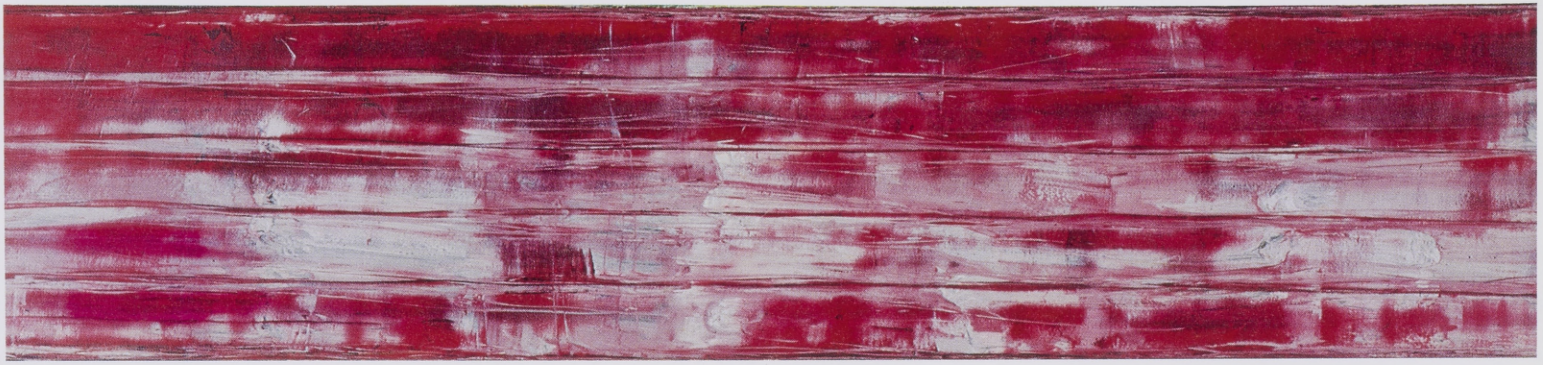


Phil Galgiani, Lit Paper and Tape (Double Breasted), 1976. Black and white photograph, 8″×10″

Nancy Fink, Untitled, 1976. Black and white hand colored photograph, 16″×20″

Harry Bowers, Don't Judge A Shirt By Its Label (Self-Portrait), 1977.
Dye Transfer, 22″×17″

Steven Greenberg, Untitled, 1977. Black and white photograph, 11″×16″



Sam Tchakalian, Pass the Gunn, 1976. Oil, 4′×18′

Painting

Our faculty of working artists, teaching painting and drawing, embody a wide range of directions, commitments and information. There is, however, a shared belief in the individual student and in his/her drive to create and employ a felt-source for his art. This is supported by the primacy of the one-to-one critical relationship (instructor-student) throughout the department. Students come to us with diverse dreams, expectations, and levels of development. Our task is the difficult one of guiding and nourishing the tentative and unfinished. We acknowledge and encourage the ambiguity and uncertainty surrounding the student-artist's yearnings. We focus on the particular personality in order to recognize the complexities and to force the issues.

The instructor is not asked to teach a syllabus covering specific material for presentation to all students in any class. Each instructor writes a 'context-of-study' for the class in order to indicate his/her primary concerns. We feel that the artist-teacher basically teaches 'oneself': experiences, convictions and knowledge; activity in the studio, the literature, the total make-up. This is presented in the order and at the rate which, in the instructor's judgment, will be best related to the needs of the individual student.

We require the maintenance of an open and on-going dialogue. We strive to provide inspiration, as well as pressure toward the assumption of responsibility by student-artists for their art. It is our conviction that painting is protean, and can be elucidating, marvelous, and the assertion of a vital identity.

Two semesters of Beginning Drawing are required for further work in drawing, the same is true for painting.

After fulfilling the beginning requirements, the student may select any further courses in the department according to his/her developing interests.

All courses listed are for one course credit with the exception of the Painting Studio Program Seminars which are two course credits.

The Studio Program: This consists of a double course of independent work with a faculty advisor. Participation in a critical seminar is also required. Semi-private studios are provided. Students are chosen by the faculty for admission into the program and are reviewed at the end of each semester. Prerequisite: third or fourth-year standing.

Beginning Drawing

Robert Colescott
Basic drawing experiences from visual and imaginary sources. Exploration of form, content, and technique using various drawing media.

David Hannah
Basic mark-making—fostering flexibility of approach to thinking/making with drawing materials—examining various directions and possibilities.

Ivan Majdrakoff
Through work experience a primary structural attitude will be built up. There will be a stress on basic concepts, such as line, shape, value, etc. Work will be done from various types of models, set-ups, and the imagination. Some outside work and projects will be required. There will be frequent class problems, daily individual consultation, and class critiques.

Bruce McGaw
Today's inheritance can be one of release from superstition and idolatry. I admire the great painters and refer to them, but believe most in the spirit of history, not in style and restatement. Though some of the means I use to reveal visual quality are traditional, I mean to support individuality in approach. I think visual richness and depth of feeling can and usually do go together. Mostly it means prolonged immersion in the work and thought of it.

Further Drawing

Bill Bowen
This will be a structured studio course dealing with questions of fundamental importance to the artist. The seminar will be divided into four parts. Students will be asked to establish projects of their own choosing for each of these sections. The class will not specifically address questions of drawing techniques, stylistic concerns, etc., but will use drawing as a vehicle for questioning and developing creative motivations, processes, perimeters, etc., of working as an artist. Each of the four project periods will conclude with an indepth discussion concerning the work and related art problems. The emphasis of the course is on the individual to develop and expand personal procedures and personal critical standards. Drawing in the class is defined in its most pervasive sense and students of a wide range of interests, i.e. painting, sculpture, photography, etc., are invited to join together in this course. Work outside of class time and regular attendance are expected.

Robert Colescott
Advanced problems and individual work from the model and other sources; emphasis on recogniton and development of personal imagery and form; relationship of structure and media to content.

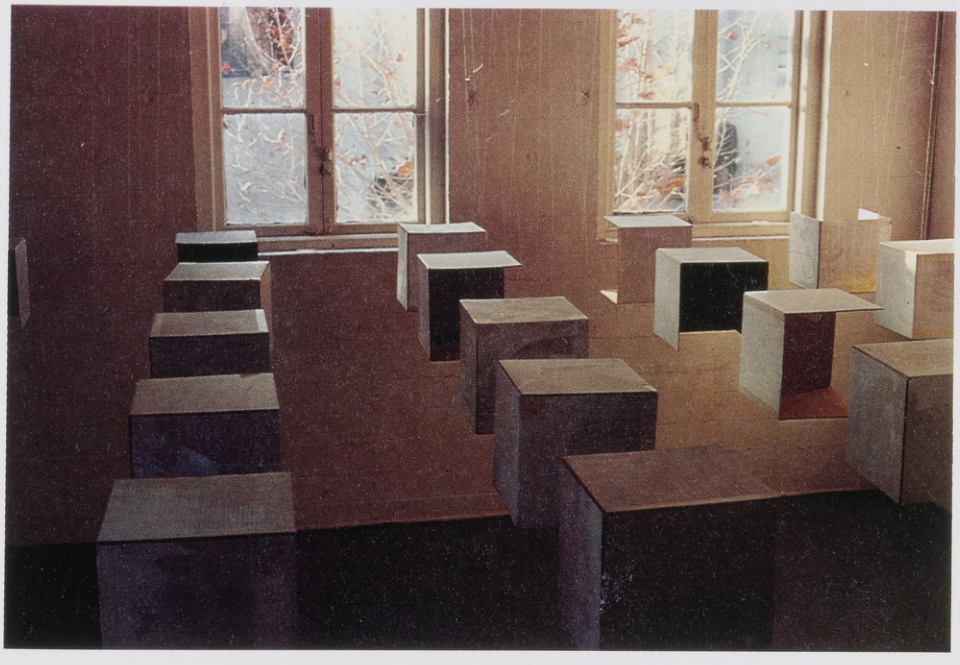
Robert Hudson
Further work in drawing.

Bruce McGaw
See beginning drawing.

Ursula Schneider
I am interested in developing and focusing those energies which bring together one's ideas and intuition into an alive unity. I see drawing as a personal tool or process on the way, and not a stylistic end in itself.

This class will begin with life drawing using pencil, chalk, oil pastel and paint, working towards seeing movement and transformation. There will be assignments relating to black and white, color composition and processes involving the student's visions and concepts. The second half of the semester will be based on the individual's needs and concepts. There will be several class critiques. A portfolio of work and regular attendance are required.

Tom Akawie, Polly Ann Bakery, 1975. Sprayed polymer acrylic on hardboard, 7′×11′



Janet Goleas, Twenty-Five Boxes, December 1976. Twenty-five boxes suspended in a 16 by 16 foot space.

Tom Holland, Ten Sleep, 1976. Epoxy on aluminum, 83″×55″×16″

Tim Valdez, 1977. Rhoplex, wood, rope.

Workshop in Language, Process and Thought
Howard Smagula
An exploration of contemporary modes of thinking in the visual arts. A studio course designed to acquaint the student with new possibilities for personal work in today's diversified art field. Open to upper-division students, this course requires both in-class and outside work. There will be a required and optional reading list with special books placed on the reserve shelf. Assignments will be given at first, but eventually self-initiated projects will replace them.

Sam Tchakalian
Guided work from the figure, still life, and abstract drawings. Various methods and techniques. Emphasis on the individual's attitude and ideas of drawing. Work in a variety of media including pencil, charcoal, pastels, collage, tempera and ink.

Painting

Beginning Painting
Robert Hudson
Beginning work in painting.

Judith Linhares
The emphasis of the class is to introduce the students to the elements of visual language such as composition, use of color and space. Any painting media is acceptable. Emphasis is on assisting students in finding a personal application of the visual elements.

Bruce McGaw
See Beginning Drawing

Nancy Rubins
Classes stress the development of the artist as an individual basis—communication of ideas using whatever means necessary—a questioning search is encouraged.

Ursula Schneider
This class will give introductions to different painting media, basic techniques and structural possibilities. There will be group projects emphasizing a more experimental attitude. We will also focus on the development and clarification of the individual's concept in his or her work. The media is your choice; models will be used occasionally. Attendance and a body of work is required.

Frank Williams
Instructions in fundamentals of painting, line, form, space, values, design, balance, color, light, rhythm, texture, perspective, abstraction, use of figure, class critiques. With emphasis on the individual's attitude and idea with the aim to hopefuly help the student to be able to blend his or her experience gained in life with the natural qualities of the art medium, so that his/her art in time may truly be a reflection of the spirit, through a true introspection, and an awareness of self.

History of Painting
Miklos Pogany
Required of entering majors. This course will cover the history of painting from cave times up to the modern contemporary period. Through readings, slides, discussion, and lectures, the course will deal with the philosophy, use of material, and development of painters.

Technical Studio: Methods and Materials
Tom Akawie
A practical how to do it yourself course in *painting* materials and techniques, including some *three dimensional* work. The goal of this class is to develop an awareness and ability to use tools and materials effectively with imagination and skill.

This is not a lecture course. Class work will involve a series of work assignments given on a *weekly* basis. Initial explanation will be given and information sheets will be passed out at the beginning of each session. Women and men who have been deprived of tool use experience are encouraged to take this course.

Further Painting

Spray Painting
Tom Akawie
Highly structured class. Limited to 12 people. Full attendance required. Beginners are given projects to develop technical skills and sensitivity to manipulation and care of equipment. Spraying done on a variety of surfaces with non-volatile paint (acrylic, water color, and ink). Problems include glazing techniques, gradations, flat coverage, line exercises, color problems, and naturalistic effects of light, color, and space. Air equipment is supplied by the school.

David Hannah
I am interested in the individual's commitment to personal issues. I believe the choices made among the great number of possibilities inherent in the working process are best arrived at through intuition and a felt-relationship between the painter and his work. (Intuition as the imaginative leap—"prepared for by long and slow incubation.") I consider the space and illusion of the painting surface as actual and particular as well as a metaphor for being in the world; as metaphysical.

Tom Holland
Individual instruction with students who bring work to class or work in school studio. Each six weeks there will be group or class critiques. Students are allowed to work in private studios as long as they meet with the instructor once a week.

Jack Jefferson
Instructor will work on a one-to-one basis. Student will be encouraged to explore a variety of concepts and materials. Special attention will be paid to the disciplines of color, shape, shape relationships and space shape relationships.

Judith Linhares
The students are encouraged to develop a personalized approach to painting through individual and group critiques.

Mary O'Neal
Designed to provide students with, at the very least, minimal skills necessary to 1) clarify and execute their own work; 2) clarify and become familiar with the history and tradition, and with the contemporary art world and its attending gestalt; and 3) clarify and develop a personal perspective around historical and contemporary concepts whether through revision, extension, rebellion, or other forms of ideation.

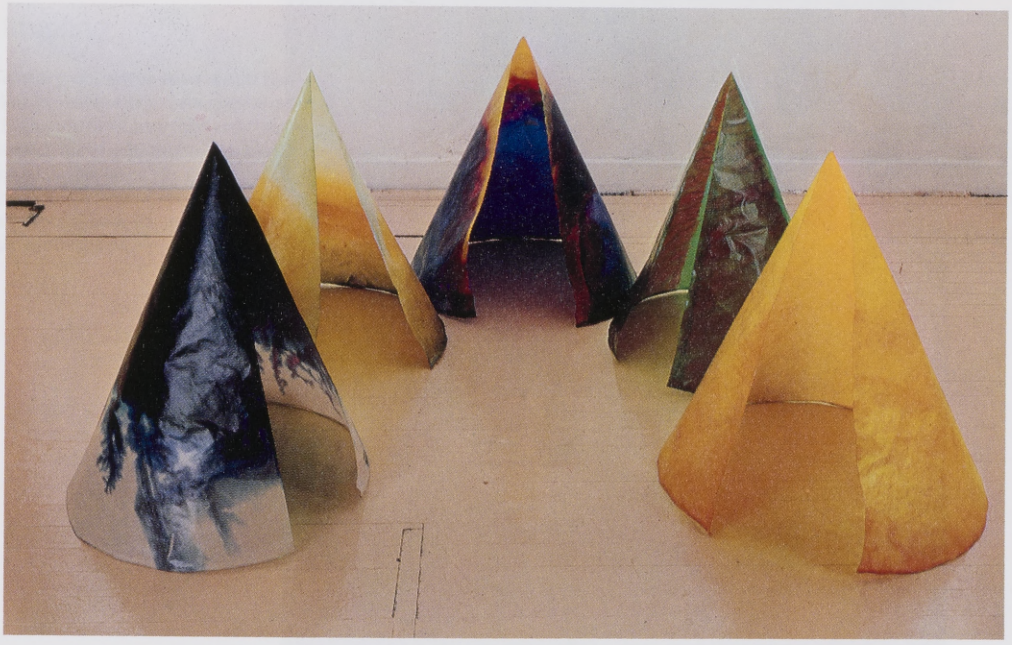
Sam Tchakalian
Instruction in the fundamentals of painting. Guided work from the figure, still life, and abstract paintings. Class critiques. Emphasis on the individual's attitude and ideas of painting. All painting media are used.

Franklin Williams
See Beginning Painting

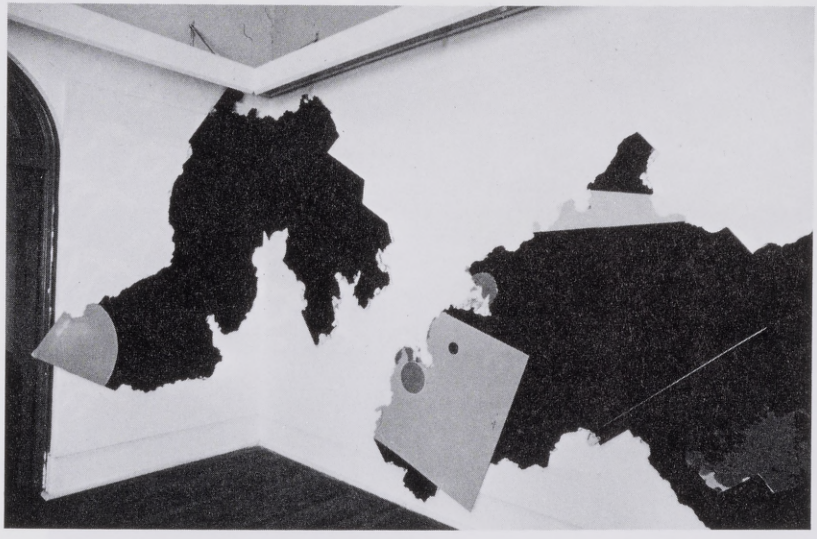
Studio Program Seminar
Tom Holland
Individual meetings weekly between students and instructor in student's studio spaces. Every three weeks the seminar will meet to discuss work as a group.

Franklin Williams
Critiques, discussion, work.

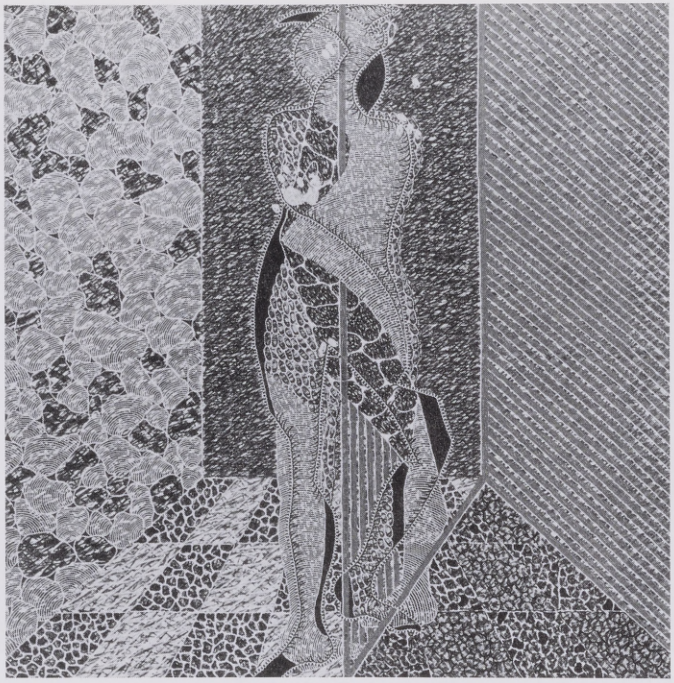
Interdepartmental Seminar
Painting, Photo and Video Seminar
Through the process of workshop and seminar evaluation this class will explore the differences between artistic materials and contemporary thought in today's diffused and eclectic art world. Further studio credit.



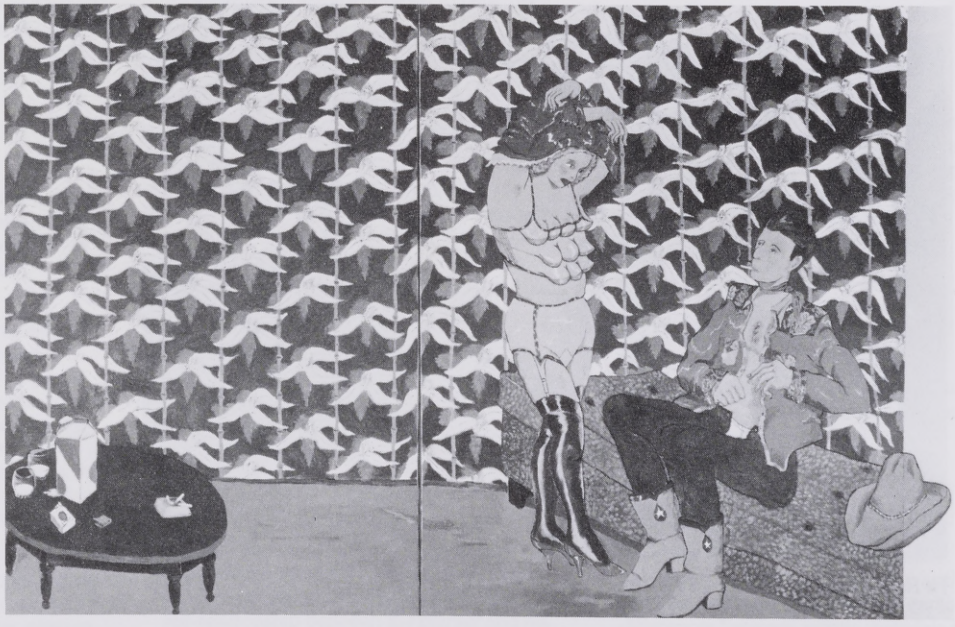
Ursula Schneider, Work in progress, 1977. Dyes on paper and wax, 3′×6′×6′



H. Ross Weber, Installation, 1976. 9′×7′



Franklin Williams, Mind Body Problem, 1977. Acrylic on canvas, 6′×6′



Robert Colescott, Diana's Secret, 1976. Acrylic on canvas, 10′×6½′

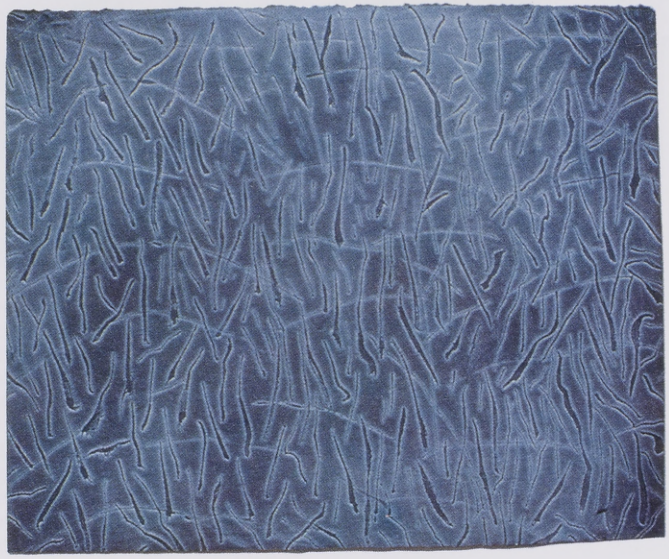
Printmaking

Our primary objective is to teach the art of making prints; our primary educational focus is the student as artist-printmaker. To this end, all of our classes confront the student with the peculiar nature of the print as the subtle marriage between two distinct disciplines: image making and graphic technique.

The faculty is a diverse group of artists who relate to and explore the challenge of the contemporary world through print. The faculty intends to help the student give such purpose and direction to his/her creative energies that upon graduation he/she will have the necessary skills and desires to continue the process of individual development as a mature artist. The courses are planned to give the student all the technical and aesthetic instruction necessary for development; the department is organized to provide the workshop environment conducive to total involvement as a developing printmaker.

Introductory Printmaking A, Lithography and Silkscreen, must be completed before further work in these media is undertaken. Introductory Printmaking B, Relief and Etching, must be completed before further work in these media is undertaken.

All courses listed are for one course credit.



Michi Itami, Miyabi, 1975. Etching, 22″×30″.

Fred Hawkins, The Unsettling, 1976. Photo silk-screen, 26″×39″

Silkscreen
Students confront the screenprinted image and examine its potential relative to their own ideas and imagery. They are introduced to all basic techniques of screen printing, including the building of the basic screen-printing equipment and use of varied stencils: wax and glue resists and photo stencil processes. Instructions are also given in registration procedure for mulitple color printing and the creation of edition of prints. Through critiques in class and individual consultations, a development of the philosophy of the unique artist as printmaker is fostered. A loose assignment which prompts the testing of ideas and concepts and verbalization about those ideas and concepts will be given periodically.

Relief/Etching
Richard Graf/Michi Itami
Relief:
Through lectures, demonstrations, practical studio experience, examples and individual and group discussions, this half semester course will convey the internal and external logic of relief printmaking as a means of creating images. The basic instruction will include collage printing, woodcut, linoleum cut, and photo-relief techniques as well as the possibilities of relief as it relates to the other print techniques. The goal will be to instill in the students an understanding of the potential of relief printmaking, and generally of all the print media, for creating art. They will be encouraged first to try it, play with it or explore it uncritically... just do it... to incorporate the methods and logic of it into their perceptual sensibilities without demanding of the medium some pre-determined effect or result.

Etching:
This course which extends for only half a semester and is offered in conjunction with relief printing, is an introduction to the media of etching and intaglio. Students are encouraged to develop their own imagery and find the techniques which are most useful for their particular kind of image, whether it be figurative or abstract. To facilitate this, all the various methods of making plates, such as hard ground, soft ground, dry-point, mezzotint, sugar-lift, aquatint, and embossment are explained and shown. Also, there are demonstrations on the various ways of printing intaglio plates, such as relief roll-up, rainbow roll, multiple plate color printing. Included in the class are lectures and demonstrations on how to prepare photographic images and make photo-etchings. Students are encouraged to experiment and become totally involved with all the aspects of intaglio so that they know what possibilities the media has for their own image. Individual critiques are ongoing continuously on a one-to-one basis with the instructor, as well as weekly group critiques.

Further Printmaking

Further Imagemaking
Richard Graf
The course will be about visual communication.

In its simplest form, it will be about making images... either drawn, or photographic or whatever.

We will concern ourselves with the visualization process... or transforming our ideas or experience into a structured visual form for the purpose of either discovering our concerns or communicating them, assuming we know what they are.

We will deal with the complex relationship between the what and the how... between image and presentation, and the problem of understanding the many individual attempts to integrate the two.

Individual and group experiences will be an important part of the course to foster and stimulate image development.

With respect to the print, which like the drawing and the photograph, is a result of a structured transformative gesture, we will concern ourselves with the photo-techniques for printmaking as they are applicable to the students' needs and desires.

Silkscreen
Erin Goodwin
After review of the material learned in the introductory section, the student explores further those techniques and processes begun in the first screen-printing work. Through critiques, individual consultations and the development of imagery within the context of an emerging individual direction, the student begins to realize a more mature statement. He/she has the satisfaction of seeing his/her prints come closer to the artists' expectations for mature work, as technical and image-making prowess increase. Occasional assignments may be given to selected groups of students that are still searching for their particular focus, with the intention of provoking an exchange of new ideas, a self-search, and the development of concepts.

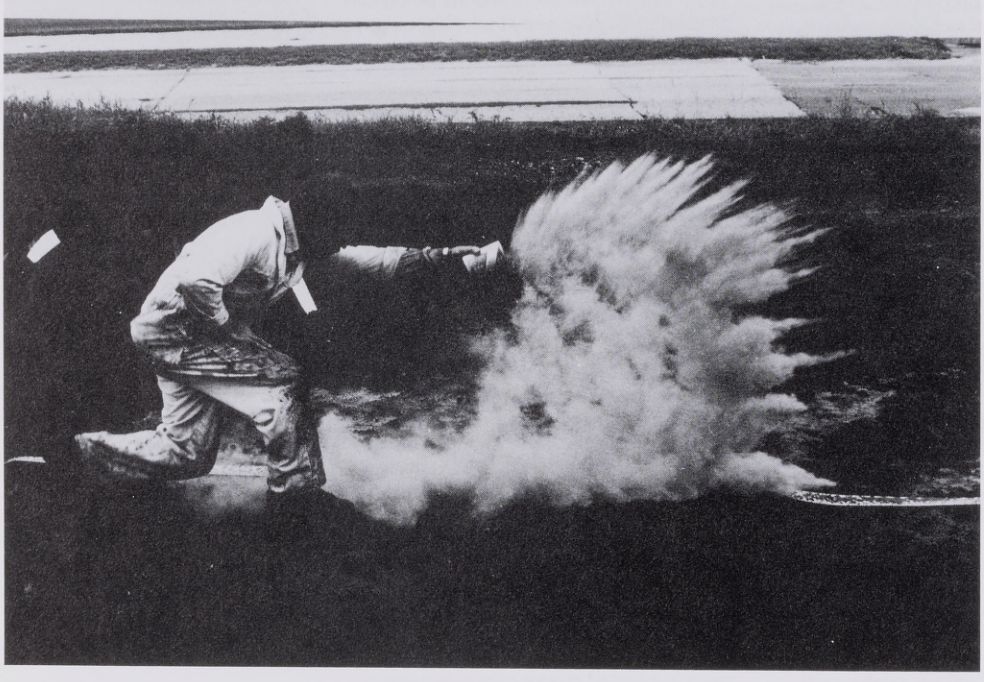
Lithography/Silkscreen A 1 & 2
Gordon Kluge/Erin Goodwin
Lithography
An introduction to the techniques of metal plate and stone lithography. The course will explore the basic principles and the chemistry of the technique as they affect the making of the image, the processing of the stone or the plate, and finally, the pointing of the image onto the paper using either the direct flat-bed proof press or the flat-bed offset proof press. Additional techniques of photo-lithography and multiple color printing will also be presented.

Lithography
Gordon Kluge
An in-depth exploration of lithography as a creative imagemaking process. Work will be done on plates and stone. Color printing will be emphasized and for those interested, a further exploration of the photo-litho techniques will be presented.

An important aspect of the further litho course will be the individual and group discussions and critiques where technical as well as aesthetic information and ideas will be explored.

Additionally, further, in-depth, lessons will be provided concerning the principles and the chemistry of the lithographic technique as these apply to the more advanced technical demands of the students.

Colin Lee, Untitled. Color etching, 17½″×28½″



Gordon Kluge, Result Through Print

Etching
Michi Itami
The objectives of this class are to promote and facilitate the growth and development of each student's work through the media of etching and intaglio. The major focus of the class is the growth and development of each individual's idea, personal image and attitude. This is made possible through weekly group critiques, and individual discussions with the instructor. Through close study of their work and discussions about their intent and attitude coupled with workshops and reviews of all the techniques in etching and intaglio, the students are encouraged and stimulated to make etchings of original quality. Various kinds of imagery, whether it be figurative, photographic or abstract, are considered seriously. However, the quality of the visual image and the clarity of the communication are always assessed and stressed. Students are encouraged to bring in work in other media, such as drawings, paintings, and photographs; these are considered as well to help the student develop his/her image or idea in the medium of etching. Workshops in multiple plate color printing, viscosity roll-up, chine colle', mezzotint and engraving, along with a review of all the basic techniques in etching, are included in the class. But, they are all considered auxiliary to the major focus of the class: the growth and development of each individual's work through the basic structure of weekly group critiques. During the semester there will also be trips to museums and galleries, guest lecturers when available and a trip to the Achenbach Foundation at the California Legion of Honor Museum to see original prints.

Advanced Seminar
Graf, Kluge, Itami, Goodwin, Guests
The advanced seminar is based upon discussion. The course is a supplement to the studio courses and provides an open forum for dialogue concerning the individual students and their work. Whereas the emphasis in the studio courses is primarily practical, the emphasis in the seminar is primarily philosophical and theoretical.

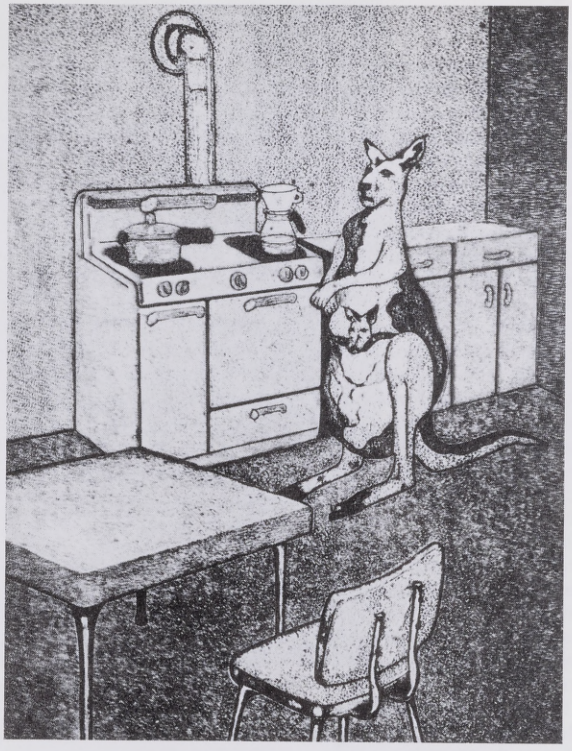
The seminar leaders are the print faculty who will lead the group on a rotating basis.

A requisite for the course is that the student produce work concurrently with it, either in an additional further course or by producing work independently. The course is designed for those students who not only will profit from, but also can and will contribute to the seminar situation. An important part of the course, which meets twice a week for two full course units, will be the different guests who will attend one of the sessions each week to contribute to the seminar. Their contribution will vary depending upon the situation and the desires and needs of the students. Each faculty leader will be responsible for providing the guests for his or her portion of the course. The suggestions and ideas of the students in the course are definitely requested and will be invaluable to the success of that part of the course. 2 credits.

History of Printmaking
Betsy Fryberger
Required of majors.

This survey is organized chronologically, but focussed upon major artist-printmakers, Dürer, Rembrandt, Goya, Daumier, Toulouse-Lautrec, Matisse and Picasso. Certain questions will be raised for each period studied: why was the artist making prints, what was the nature of his subject, who was his public and how were his works distributed? The range and development of subject matter, the artist's relation to his printer and publisher, and in general, his role in society will be touched upon. Most meetings will be lectures and discussion with slides, several field trips to museums and galleries in the city. Some reading, a few short papers or projects.

Extra Elective Workshops: Each semester two special eight week courses will be scheduled. They will be purposely oriented to those areas of the printmaking art that are not covered by the regular curriculum. These special half semester courses will change each semester as the need arises or as the desire for different experiences occurs. These courses will normally be taught by guest instructors and will serve the purpose of providing fresh faculty attitudes and ideas to the program. It will be necessary for a student to satisfactorily complete two of these eight week courses to receive one full course credit. The two eight week courses must be completed within one academic year.



Esther Kutnick, Melitta Mama. Color etching, 18″×14″

Daniel Keith, Untitled. Collage Etching,
38″×30″

Sculpture

Least limited to parametric definition, sculpture offers the richest lexicon of formal strategy available to the visual artist. Endowed with an ancient tradition and reflective of virtually every cultural and technological innovation, modern sculpture is least constrained by convention and opens the greatest possible oportunity for personal expression.

A diverse faculty, experienced in a broad range of approaches, presents an array of attitudes commensurate with the scope of sculpture today. These attitudes display expressive personal concerns through a variety of materials, resources, and processes; incorporating radical differences regarding fabrication, craft, scale, environment, performance and communications media.

The sculpture facilities are located in a spacious open studio, affording easy access to shop and loading areas. This arrangement encourages visibility, cross fertilization, but allows for intimate contact between individual students and faculty. Shop areas include standard equipment for wood and metal fabrication, plaster and clay facilities, and space for experimental media. (Ceramics and Performance/video utilize adjacent studios devoted exclusively to these forms.)

Ron Nagel, Untitled, 1977. Multi-fired earthenware, 9″×8″×8″

Henry Bridges, Water Piece, 1975-76. Wood, 4½′×6½′×4½′

One semester of beginning sculpture is a prerequisite to further work in sculpture; the same is true of ceramics.

All courses listed are for one course credit with the exception of Sculpture Studio Program Seminar which is two course credits.

Beginning Sculpture

Richard Berger
A survey course in the sources and materials of sculpture with slide lectures and group assignments intended to combine our sculptural traditions and sources with students' personal experiences.

Bill Geis
Work in plaster with a lot of basic information about sculpture put very simply. The class will place special emphasis on the relation between painting and sculpture and the disappearing differences between them, other ways of seeing as in time instead of space, and the further investigation of the transition between dimensions. Reading will be assigned in addition to work in the studio.

Performance and Video, Studio and Seminar
Howard Fried
Further Sculpture credit available.

Especialy applicable to people already working in these areas. Students who aren't familiar with video hardware are welcome. Emphasis is on concept and content as well as audio, video, and physical presence.

History of Sculpture
Margaret Haggerty
This course includes sculpture from prehistoric times to the present. It is divided into three parts: the biography and work of individual sculptor, the sculptor as magician or shaman, the development of sculpture in certain historic periods.

Further Sculpture

Richard Berger
A critique/seminar class in which advanced students bring work for discussion. We shall concern ourselves with a practical and personal implementation of contemporary sculptural developments on the basis of individual students' needs. There will be assignments and group critiques.

Howard Fried
The negative space of object making: A working exploration of action, time, and space from a structural point of view. Any material and/or methods may be considered applicable. An introduction to video art is included in this course. Students should have a desire to work in a direction involving action and/environmentally oriented projects.

Al Light
This class will be based on the processes of making visual decisions during intense work. We will work from a model at times and I will work with each individual relating to his/her own inventions, ideas, and imagination as helpfully as possible.

Studio Program Seminar
Howard Fried
2 credits. We'll try to deal with some of the problems you've accumulated thus far.

Interdepartmental Studio
Elective studio credit only

Performance, Sculpture, Printmaking and Form
Howard Fried
class defies description
teacher defies description
teacher defies class description

teacher defies convention
students defy conventions
students defy conventions teacher

art defies authority
revolution defies authority
art defies revolutionary authority

Further studio credit

Ceramic Sculpture

Beginning
Richard Shaw
Techniques in ceramics with a sculptural emphasis. These courses will not stress production pottery, rather emphasizing individual idea development through the medium of low fire clay. Instruction will be given in the techniques of hand building, mold making, wheel work, glazing, underglazing, china painting, and a variety of other finishing and sculptural methods, including unfired finishing techniques. All clay work will be done in earthenware with low fire glazes. Experimentation will be encouraged.

Ron Nagle
The first part of the seminar will be for lectures and demonstrations; the latter part for the student to work individually. Such techniques as hand building, mold making, underglazing, glazing and china painting will be discussed.

Karen Breschi
Idea oriented sculpture course where clay is used as the primary material. Techniques of forming and surfacing will be demonstrated. Lectures will also be given. The student, with the guidance of the instructor, will determine personal goals for the course.

Further Ceramic Sculpture

Ceramic Seminar and Special Techniques
Richard Shaw
A class for students who have had two semesters of beginning ceramic sculpture and are prepared for a more indepth involvement. There will be time for the students and the instructor to discuss ideas and advanced techniques on a more individual basis. The student will learn to calculate low fire glazes, engobes, and the photo decal process will also be taught.

Sculpture/Ceramics facilities include area for work in welding, wood sculpture, fiberglass, plastic, stone, plaster and cement.

The Ceramic Sculpture Studio is equipped for low fire clay bodies and glazes. There are facilities for slip casting, ceramics decals, china painting, throwing and building, air brushing and spraying.

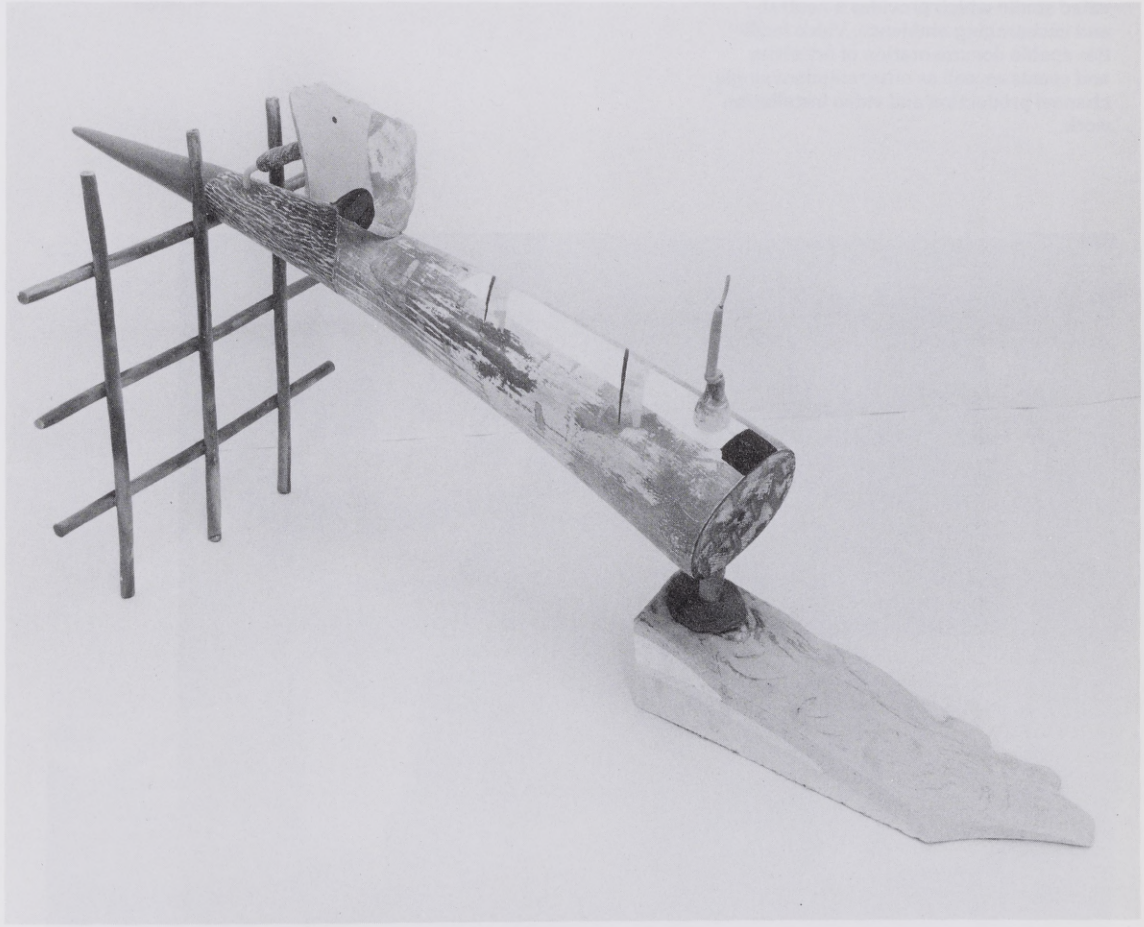
The equipment includes a 30 cubic-foot gas kiln, one small gas test kiln, three large electric kilns, and two 12 cubic-inch test kilns (electric). Clay, glaze, and slip are provided to students enrolled in the classes.

Pat Browning, The Marriage of Tunnel Thunder to Dinner Music. Plaster and wood, 5½′×4′×6′

Ceramic Sculpture

The tradition of ceramic sculpture at the Art Institute is to emphasize the idea of clay as an art medium. Faculty encourage students to realize themselves and their material and to see the material as an extension of their own ideas. The curriculum emphasizes the use of earthenware clay and glazes in all the historical and modern technical aspects of the medium.

Calvert Barron, Crow Pie, 1975. Ceramic, plastic, bandages, wood. Life size



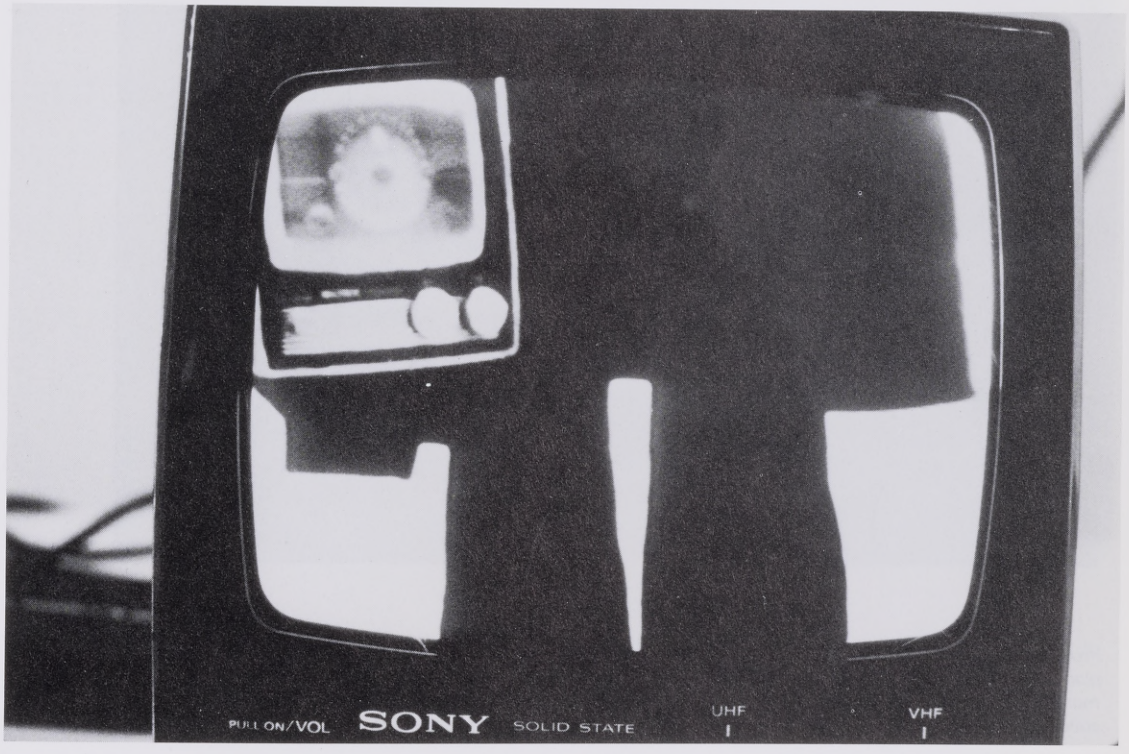
Mitch Miller, Untitled, 1977. Clay 11″×22″×22″

Video

The video and performance areas enable students to deal directly with themselves, their most malleable and resiliant material. Here at the Art Institute progress is our most important object. Students are encouraged to develop their capacity to formulate and share critical feedback.

The program is located in a newly renovated studio which provides a neutral and encouraging ambience. Video facilities enable documentation of activities and events as well as other standard single channel production and video installation work.

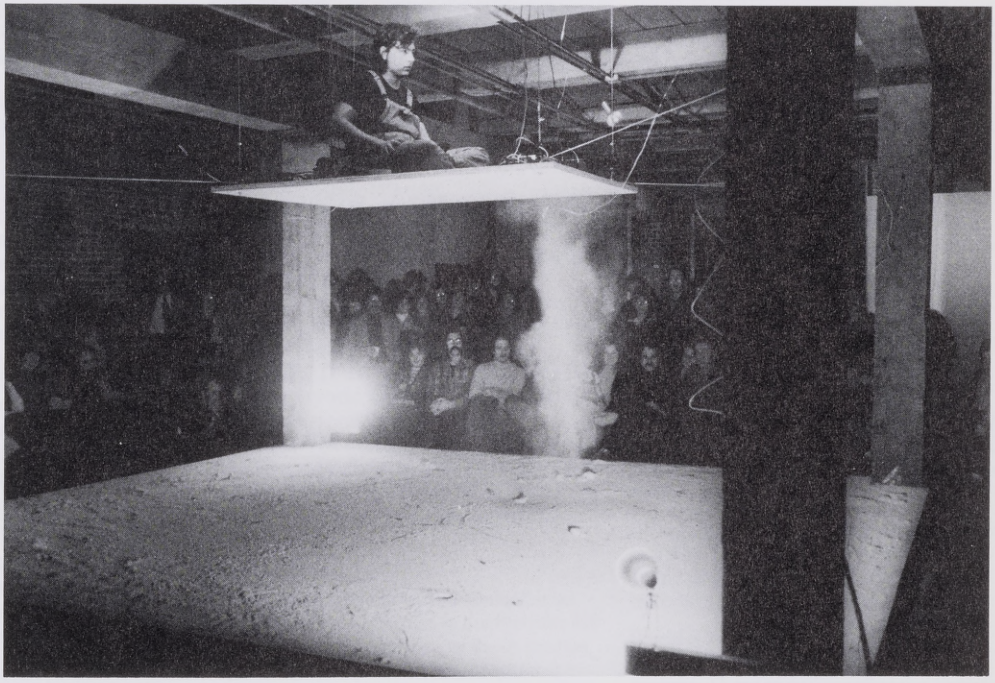
Tony Lebat, To Myself and Jose, March 1977. Video/Performance, Black and white, 2½ minutes.



Lynn Learned Sims, The Receiver (The Theory of Radio), 1977. ½" video tape, black and white, 23 minutes.

Process—From low tide 5:36 am until high tide 11:17 am, I, with the help of Pete Vigil, placed twelve sheets of ½ mil plastic in a row along the high tide line. The plastic was manipulated by the wind causing a mirror trace of the wind currents. Eventually the tide covered the plastic and all disappeared.

Dan Ake, Tide Watch, September 1975. Installation at Ocean Beach at the Bottom of Sloat Avenue, San Francisco.



Jim Pomeroy and Paul de Marinas, A Byte at the Opera, January 22, 1977. 80 Langton St-LAICA Performance Exchange

World Studies

The World Studies Department is characterized by a global rather than a parochial approach to cultural systems. Consequently, some years ago we abandoned the term humanities (studio humanitatis was invented by the Romans to signify the arts which they learned from the Greeks and the impact of Greek art on Roman life) to emphasize the distinctiveness of our approach. The program is a highly integrated academic curriculum in which the divisions of course and subject are abandoned in favor of a more unified approach. For example, instead of studying Boticelli in a course called Renaissance painting, the student will come across Boticelli in the midst of a series of interrelated lectures on Renaissance history, religion, art, philosophy and society.

Our goal is fourfold: 1) to introduce the student to global cultural traditions and to delineate the anatomy of change that modify cultures; 2) to encourage the student toward developing competent writing skills through the study of literature; 3) to provide the cultural context in which the visual arts emerge, and to show how visual arts are equated with cultural transformation; and 4) to acquaint the student with the intellectual climate surrounding the contemporary art scene.

All courses listed are for one course credit with the exception of Community Involvement which is four course credits.

Introduction to World Studies
The course consists of a seminar and lecture format. The seminar introduces students to analytic schemes and paradigms applied to the analysis and comprehension of the visual arts. In addition to the seminar, students attend a lecture series in which they are introduced to contemporary art theory and practice as well as being introduced to an overview of Bay Area art. The lecture series also involves interdepartmental colloquiums, thus acquainting the student with the faculty of the San Francisco Art Institute as well as departmental philosophies.

Modern Art History
This course will deal with major trends in the visual arts from the late 19th century to the present time. The approach will be interdisciplinary, emphasizing the relationship between the visual arts and other social and intellectual phenomena. Projects involving the application of critical theory to various works of art will be assigned.

Ethnic Cultural Studies
Students must take four one-semester Ethnic courses. The Ethnic courses are composed of two parts, a weekly lecture series and a seminar section.

Each year the department offers six lecture programs dealing with global cultural traditions. These include Black Culture; Native American Culture; Western Culture I: Classical to the Renaissance; Western Culture II: Post Renaissance to the contemporary period; Eastern Culture I: Islam, India and Persia; and Eastern Culture II: China, Japan, Southeast Asia and Micronesia. The lectures are given by distinguished scholars who have made significant contributions in these areas of specialization. Because of the comprehensive scope of the program, guest lecturers are drawn from major universities, thus complementing the expertise of the resident faculty. Our lecture program is geared to the visual arts. However, the approach differs from that of a traditional art history lecture series to the extent that the visual arts are employed as a catalyst leading to an interdisciplinary approach relating the arts to other areas of intellectual activities.

In addition to the lecture series, students attend a seminar, limited in size, which involves an in-depth study of a particular area of specialization related to the lecture format. Each semester seminars in the previously mentioned cultural traditions are given which concentrate on the visual arts.

Community Involvement A
Field Work Preparatory Studies
There are many ways that artists can function in the world and use their skills in the service of the community. Traditionally artists have turned inward and have worked alone in their studios. This class will attempt to speak to artists as whole human beings, and acquaint them with activities that will enable them to survive financially. The instructor is an artist who has worked in the San Francisco community for twenty years and has a long history of actualizing programs in the visual arts. The class will explore the possibilities of the artist as a teacher as well as a catalyst for social change. Projects in the past have included murals, working at a people's radio station, an alternative newspaper, a Native American center, and art therapy.

Community Involvement
Field Work
A deeper study of ways artists can work in the community. The class will focus on projects chosen by the students, and every effort will be made to make projects meaningful in terms of the here-and-now experience of students in the class as well as the social realities of the Bay Area community. These include on-going murals, photography and film teaching situations, and groups needing documentary assistance. The instructor enthusiastically welcomes new projects, and will attempt to help students find a way to realize their artistic potentialities in the context of the community.

General Art History
Students must take three one-semester art history courses in addition to the Modern Art History course. One or two of these courses, depending on departmental policy, must be in the student's major field and are described in the various major department sections of this catalogue. The remaining art history requirement to fulfill the total of four courses may be selected from (1) art history courses offered in major departments other than the student's major, (2) from sections devoted specifically to art historical aspects within the various ethnic studies areas, or (3) from art history specialties offered in the group of World Studies elective courses.

English
English composition must be taken during the first year by all entering students who have not taken an equivalent course at another college. By special arrangement with the instructor, students may fulfill the English requirement by taking creative writing. Students who have taken English composition here or elsewhere may also take creative writing as an elective credit in World Studies. All courses listed are for one course credit with the exception of Community Involvement which is four course credits.

General Requirements
Of the 30 courses required for graduation, 11 are non-studio courses. The timing and subject matter of these courses is indicated in the various major sections of this catalogue.

Among the non-studio courses, all students take not less than four courses in art history including Modern Art History and any art history requirements with the major, English, Introductions to World Studies and four ethnic related courses. They may elect one additional World Studies course. Transfer students will be required to take at least two courses in World Studies at the College. This requirement is waived for students already holding a B.A. degree.

Continuing students may take the World Studies courses in any order dictated by the development of their own interests, provided that they fulfill the minimum requirements as described.

All entering students who have transferred less than 3 courses (12 semester hours) in World Studies will be requested to take Introduction to World Studies.

World Studies Electives
The department offers special elective courses. These include seminars examining subjects such as Art Theory and Criticism, Women's Studies, Teacher Orientation, Perception in Science and Art, and other subjects as may be scheduled.

Faculty 1976-77

TOM AKAWIE-Painting
b. New York, NY, 1935. UC Berkeley, BA 1959, MA 1963. Solo exhibits: David Stuart Gallery, 1966; La Jolla Museum of Art, 1967; Hansen Fuller Gallery, SF, 1968; California Palace of the Legion of Honor, SF, 1972; Quay Gallery, SF, 1974. Group: LA County Art Museum; Whitney Museum of American Art, NY; M.E. Thelen Gallery, Cologne and Essen, Germany; Museum of Contemporary Art, Chicago; SF Museum of Art; Gimpel & Weitzenhoffer, NY; Dusseldorf Kunstarkt, Germany. Published: House Beautiful, Rolling Stone, Pomegranate Press, Shanti Record Album cover for Atlantic Records.

RICHARD ALPERT-Photography
b. New York, NY, 1947. University of Pittsburgh, BA 1970; SFAI, MFA 1973. Solo exhibits: SFAI, 1973; 80 Langton Street, SF, 1975; Union Gallery, SF, 1976; La Mamelle Art Center, SF, 1976. Group: UC Davis, 1974; "Project '74," Kolnischer Kunstverein, Germany, 1974; And/Or Gallery, Seattle, 1975; University Art Museum, Berkeley, 1975; Museum of Conceptual Art/Cable Channel 6, SF, 1976.

RICHARD BERGER-Sculpture
b. Los Angeles, CA, 1944. "I depict mundane, recognizable objects topographically with small lead weights suspended in 1" grid patterns, so the physical qualities that constitute recognition are separated from the "mass" of the object." **Sacramento State College, BA 1968, MA 1970. Solo exhibits: OK Harris, NY, 1974; Ohio State University, 1974; Zara Gallery, SF, 1976. Group: M. H. de Young Memorial Museum, SF 1971; Stanford University Museum, 1972; Oakland Museum, 1974; JPL Fine Arts, London, 1975; LAICA, Los Angeles, 1976.**

D. WILLIAM BOWEN-Painting
b. Pasadena, CA, 1942. "Yes." **Studied: The Art Center School of LA, California State College at Long Beach. Awards: Tiffany Sculpture Award, 1967. Solo exhibits: Robert Fraser Gallery, London, 1969; Ferens Gallery, 1970. Group: Exhibitions in Europe and America.**

HARRY BOWERS-Photography
b. Los Angeles, CA, 1938. "I am busy making color images via multiple toning, dye transfer, hand coloring or whatever. I am also building a giant camera and enlarger." **UC Berkeley, BS 1964; SFAI, MFA 1974. Awards: National Science Foundation Fellowship. Solo exhibits: University of Montana, 1976; Hansen Fuller Gallery, SF, 1976. Group: University of Nevada, 1976; Australian Centre for Photography (Curator), Paddington, 1976; Ohio Silver Gallery, LA, 1976.**

KAREN BRESCHI-Ceramics
b. Oakland, CA, 1941. "Currently I am working with figurative images which come from other levels of consciousness: dreams, mind's eye visions, meditations, and trance states. I work in mixed media and do both two dimensional and three dimensional object works." **California College of Arts and Crafts, BFA 1963; SF State College, MA 1965. Solo exhibits: Berkeley Gallery, 1973; Quay Gallery, SF, 1975; Allan Frumkin, NY, 1976. Group: University of Calgary, Canada, 1973; Allan Frumkin Gallery, NY, 1973-74; Chicago, 1975; Whitney Museum of American Art, 1974; Ceramics Invitational, Washington, DC, 1975; SF Museum of Modern Art. Bibliography: Art Gallery, 1973; Crafts Horizon, 1973; Art and Artists, 1973.**

JAMES BROUGHTON-Filmmaking
b. Modesto, CA, 1913. Stanford University, BA, 1936. Awards: Award of Merit, Edinburgh Film Festival, 1953; 1st Prize, Cannes Film Festival, 1954; Hauptreis der Kurzfilmtage, Oberhausen, 1968; Avon Foundation, 1969; Guggenheim Fellowships, 1971, 74; SECA Award, SF Museum of Art, 1975. Solo exhibits: Whitney Museum of American Art, 1972; Carnegie Institute, Pittsburgh, 1973; SF Museum of Art, 1973; Art Institute of Chicago, 1974; National Film Theatre, London, 1974; Museum of Modern Art, 1974. Group: London Film Festival, 1969; New York Film Festival, 1971; Cannes Film Festival, 1974. Publications: *A Long Undressing*, 1973; *High Kukus*, 1969; *Tidings*, 1965; *The Right Playmate*, 1964.

ELLEN BROOKS-Photography
b. Los Angeles, CA, 1946. UCLA, BA 1968; MA 1971. Awards: Grant at International Institute of Experimental Printmaking and Papermaking; Phelan Award, 1971; National Endowment for the Arts, 1974, 76. Solo exhibits: University of Nevada, Las Vegas, 1976. Group: Museum of Modern Art, NY, 1970, 71; Pasadena Museum of Art, 1970; UCLA, 1970, 76; M. H. de Young Memorial Museum, SF, 1974; San Jose State University, 1976; La Mamelle Art Center, San Francisco, 1976. Bibliography: *Material & Methods* (Andrews); *San Francisco Chronicle; Artweek; L.A. Times.*

JERRY BURCHARD-Photography
b. Rochester, NY, 1931. "Painting and photographing the California landscape; expanding my hobbies of 'humming' and 'blinking.' My camera is my friend. We go for walks together, sometimes late at night. Sometimes we meet people or landscapes and we make love to them. Sometimes the camera, a wizened 1957 Nikon, sees what I don't, what I can't, what I'd like to. That's why we're friends." **Collections: George Eastman House, Pasadena Museum, Oakland Museum, Visual Studies Workshop.**

JOHN CAVALA-Filmmaking
b. Berkeley, CA, 1946. "I am currently directing multimedia presentations for an international clientele (i.e., an 80 screen multi-slide presentation which runs continually at the National Visitor Center in Washington, D.C.)." **Studied: U.C. Berkeley. Awards: Industrial Film Festival prizes, including Grand Prize, NY International Film Festival, 1970, 73; Gold Award, 1974, 76; Columbia Film Festival Gold Award, 1974. Independent producer, director in field of audio-visual materials with a special emphasis on sound tracks.**

ROBERT COLESCOTT-Painting
b. Oakland, CA, 1925. UC Berkeley, BA, MA. Studied with Ferdinand Leger, Paris, 1949-50. Awards: National Endowment for the Arts, 1976. Solo exhibits: Razor Gallery, NY, 1973, 75. Group: Salon de Mai, Paris, 1950; Menton Bienale, Paris, 1969; American Cultural Center, Paris, 1967; Seattle Art Museum, Portland Art Museum, Oakland Museum, 1973; SF Museum of Modern Art, 1976; Smithsonian Institution, 1976; SFAI, 1976.

JOHN COLLIER, JR.-Photography
b. 1913. Studied at SFAI in the 1930's. Photography for the Farm Security Administration. Photo essay for *Fortune* and *Ladies Home Journal*. Awards: Andean Institute; developed photography for Anthropology as Guggenheim Fellow, Werner Gren Fdn. for Anthropological Research Institute for the Study of Man; Carnegie Corp; Spencer Fdn. Group: Focus Gallery, SF. Published: *The Awakening Valley*, 1949; *Visual Anthropology: Photography as a Research Method*, 1967; *Eskimo Education*, a film research analysis, 1973. Presently Professor of Anthropology, San Francisco State University.

LINDA CONNOR-Photography
b. New York, NY, 1944. Rhode Island School of Design, BFA, 1967; Institute of Design, Chicago, MS 1969. Awards: UICA Faculty Grant, 1972. Solo exhibits: Focus Gallery, SF, 1971; Corcoran Photographic Workshop, Washington, DC, 1971; School of the Art Institute of Chicago, 1971; Light Gallery, NY, 1973. Group: George Eastman House, 1968; National Gallery of France, 1971; MIT, 1971, 72; Boston Museum of Fine Arts, 1974; Friends of Photography; Art Institute of Chicago; Rhode Island School of Design Museum; National Gallery of Canada; Fogg Art Museum, Cambridge; Yale Art Museum.

JUDY DATER-Photography
b. Hollywood, CA, 1941. "I am currently working on two photography projects or directions: one is doing portraits and nudes of men; the other involves photographing objects, rooms, walls, nature, without people, but related to humanity, dealing in light, surface, texture." SF State, BA 1963, MA 1966. Awards: Dorothea Lange Award, 1974. Solo exhibits: Witkin Gallery, NY, 1972, 74; School of the Art Institute of Chicago, 1972; Silver Image Gallery, Ohio, 1972. Group: Oakland Museum, 1972; SF Museum of Art, 1967, 73, 74; International Museum of Photography, 1973; Focus Gallery, SF, 1973; Image Works Gallery, Cambridge, 1973; Museum Realities, Arles, France, 1973. Publications: ***The Woman's Eye*, 1973; *A Soft Answer*, 1974.**

KAREN EZEKIEL-World Studies (Community Involvement)
b. Vienna, Austria, 1935. Reed College, BA, 1956; California College of Arts and Crafts, MFA, 1958. Teacher, National Child Research Center, 1962; Director of Field Research Institute for the Understanding of National Behavior, 1962; Director, Ocean View Parent Participation Nursery School, SF Unified School District, 1963-65; Director, Nursery School & Parent Education, Telegraph Hill Neighborhood Center, 1965-66. Arts and Crafts Instructor, 1960-66; Early Childhood Development and Parent Education Specialist, Project Head State, 1966-68; Supervising Counselor/Art Therapist, Northeast Community Mental Health Services, 1974-75.

RICHARD FISCUS-World Studies
b. Stockton,CA, 1926. UC Berkeley, BA 1949, MA 1952. Awards: Old Dominion Foundation Book Award, 1956. Solo exhibits: (Paintings/Prints) Reese Palley Gallery, SF, 1968, 69, 71, 72; Richmond Museum, 1968; American Medical Assoc., SF, 1972; Transamerica Pyramid, SF, 1975. Group: SF Museum of Art, 1969, 70, 71, 73; California Palace of the Legion of Honor, SF, 1971; Oakland Museum, 1975; Santa Barbara Museum, 1975; Oxford University, 1975; University of Edinburgh, 1975; Brooklyn Museum, 1976; ADI Gallery, SF. Bibliography: *Artforum*, 1969; *New York Times*, 1970.

HOWARD FRIED-Sculpture
b. Cleveland, OH, 1946. "If there's anything worse than being censored, it's being misquoted" correction of 1976-77 catalog misquoted statement "My work is personal. It's pretty, it's sedate, I applaud and am seated. I twist." **SFAI, BFA 1968; UC Davis, MFA 1970. Awards: National Endowment for the Arts, 1975. Solo: Reese Palley Gallery, SF, 1970, 71, NY, 72; de Saisset Art Gallery, Santa Clara, 1972; Nova Scotia College of Art and Design, 1972; SF Museum of Modern Art, 1977. Group: Documenta 5', Kassel, Germany, 1972; University Art Museum, Berkeley, 1974; Institute of Contemporary Art, Philadelphia, 1975; Societe Des Expositions du Palais des Beaux-Arts, Brussels, 1975; Fort Worth Art Museum, SF Museum of Modern Art, 1976; Biltmore Hotel, Los Angeles, 1976; Whitney Museum of Modern Art, 1976. Bibliography: *Arts Magazine, Art in America, Artforum, Avalanche; Vision*, "Il Corop Come Linguagio," editor Lea Vergine, Milan, 1974; *Sunshine Muse*, Peter Plagens, 1974.**

BETSY FRYBERGER-History of Printmaking
b. Chicago, IL, 1935. Bryn Mawr College, BA, 1956; Radcliffe College, MFA 1958. Assistant Curator of Prints and Drawings, The Art Institute of Chicago 1968-68; Curator of Prints and Drawings, The Stanford University Museum of Art, 1970-present.

JACK FULTON-Photography
b. San Francisco, CA, 1939. "I am working with painting and typographic media placed onto surfaces of various black and white and color photographs, using verbal word ploys and associations to describe physical sound and environment. The work is mostly color and I am trying to capture in the image the source that the material represents and proportion of symbols that is present in each part of the material." **Self taught. Solo exhibits: Sacramento State College, 1967; M.H. de Young Memorial Museum, SF, 1968; Floating Foundation, NY, 1973; Crocker Gallery, Sacramento, 1975. Group: Richmond Art Center, 1967; SFAI, 1970; Lists of Arts, Copenhagen, 1974; Lamkin Gallery, 1975. Publications: *Oro Magazine*, 1975; *Shelter*, 1974; *Dome Book I, II*, 1970, 72; *Friends of Photography*, Carmel, 1975.**

THOMAS H. GARVER-Photography
b. Duluth, Minnesota, 1934. Haverford College, Haverford, PA, BA 1956; University of Minnesota, MA 1965. Presently Curator of Exhibitions, Fine Arts Museum of San Francisco, M.H. de Young Memorial Museum, Golden Gate Park, San Francisco.

WILLIAM R. GEIS III-Sculpture
b. Salina, KS, 1940. "The utter awe with which early man viewed the universe, the raw magical electric contact that characterized this view and the profoundly real and present quality that it created is what I am in my best moments doing, and as I do it more I hope those moments will join together." **SFAI, BFA, MFA 1963. Awards: Guggenheim Fellowship, 1965; National Endowment for the Arts and Humanities, 1966. Solo exhibits: Hansen-Fuller Gallery, SF, 1971, 72, 74; Nancy Hoffman Gallery, NY, 1973. Group: SF Museum of Art; University Art Museum, Berkeley; LA County Museum; Portland Museum; M.H. de Young Memorial Museum, SF; Whitney Museum of American Art. Bibliography: *Time Magazine, Art News, Art in America*.**

ERIN G. GOODWIN-Printmaking
b. Seattle, WA, 1941. "A continuing thread which runs through my work pertains to the resolution of opposites and a desire to locate my place in time, space, and reality. This is at once presumptuous, silly and futile, and natural, important and satisfying." **San Jose State College, BA 1966; California State University, San Jose, MA 1972. Solo exhibits: Union Gallery, San Jose, 1972; SFMO Gallery, SF, 1974; Villa Montalvo Center for the Arts, Saratoga, CA, 1975. Group: Richmond Art Center, 1972; SF Museum of Art, 1975. Former Director, Helen Euphrat Gallery, San Jose.**

RICHARD GRAF-Printmaking
b. Milwaukee, WI, 1929. "My present concerns are with language—verbal, visual, pictorial, mathematical, geometric, systematic, historic, poetic, mythic, etc.... my effort is to make some sense of the myriad of devices available for communication and to communicate with these my attitude towards the life experience." **California College of Arts and Crafts, BFA 1957; MFA 1958. Solo exhibits: Richmond Art Center, 1967; Palace of the Legion of Honor, SF, 1965; SF Museum of Art, 1959, 62, 64. Group: Contemporary California Printmakers at Printmaker's Council Gallery, London, Glasgow, 1975; Palaspina, Printmakers Gallery of Vancouver, 1975; UC Riverside, 1974; Illinois Wesleyan University, 1973; SF Museum of Art, 1971; Oakland Museum, 1970.**

ED GUERRERO-World Studies
b. Los Angeles, CA, 1944. SF State, BA 1968; SFAI, MFA 1972. Exhibited: SF Museum of Art; Canyon Cinematheque, SF; UC Davis; Mills College, Oakland; Hansen Fuller Gallery, SF; Philadelphia Museum of Art.

MARGARET T. HAGGERTY-History of Sculpture
b. Pittsburgh, PA, 1938. Mercyhurst College, BA 1960; University of Maryland, MA 1968. Solo exhibits: Nanny Goat Hill Gallery, SF, 1977. Group: Laguna Beach Museum of Art, 1975; Crocker Kingsley Annual, 1976; SF Art Festival, 1976. Publications: *Report of the New Art Association*.

DAVID HANNAH-Painting
b. Sherman, TX, 1937. SFAI, MFA 1967. Awards: National Endowment for the Arts, 1975. Solo exhibits: Suzanne Saxe Gallery, SF, 1972, 74; Grapestake Gallery, SF 1975, 77; Mills College, 1976. Group: Dallas Museum of Fine Arts, 1961; State University of New York, New Palz, 1966; Oakland Museum, 1970.

JULIUS HATOFSKY-Painting
b. Ellenville, NY, 1922. Studied: Art Students League, Academie de la Grande Chaumier, Hans Hofmann School. Group: Whitney Museum of American Art; SFAI, 1968; Smith Anderson Gallery, SF, 1974. Represented by Egan Gallery, NY.

DENNIS HEARNE-Photography
b. Bellows Falls, VT, 1947. SFAI, MFA 1974. Awards: National Endowment for the Arts, 1974. Solo exhibts: Diego Rivera Gallery, SFAI, 1970; UC extension, SF, 1974; Sun Valley, CA, 1976; Foto, NYC, 1977. Group: Goethe Institute, Cambridge, MA, 1976; Ingeborg Gerdes/Dennis Hearne, SF; New Acquisitions, Museum of Modern Art, NY, 1976; Hampshire College, MA, 1976; Tom Zimmerman/Dennis Hearne, SF, 1974. Publications: *Time-Life Discoveries*, 1975; *Artweek*, 1974; *SF Chronicle*, 1974.

TOM HOLLAND-Painting
b. Seattle, WA, 1936. "To be creative is like climbing a never-ending hill. I hope someday to roll down the other side." **Studied: Williamette University, Oregon; UC Santa Barbara, UC Berkeley. Awards: Fulbright. Solo exhibits: Neuendorf Gallery, Hamburg and Cologne, Germany, 1970; L. Rubin Gallery, NYC, 1972; Felicity Samuel Gallery, NYC, 1975; Nicholas Wilder Gallery, LA, 1976. Group: SF Museum of Art; LA County Museum; Chicago Art Institute; Museum of Modern Art, NY; Corcoran Museum, Washington, DC; Walker Art Center, Minneapolis; Guggenheim Museum, NY.**

ROBERT HUDSON-Painting
b. Utah, 1938. SFAI, BFA 1962; MFA 1963. Awards: National Endowment for the Arts, 1972. Solo exhibits: Allan Frumkin Gallery, NY, 1965, 71, 72; Chicago, 1969, 72; Nicholas Wilder Gallery, LA, 1967; University Art Museum, Berkeley, 1972; SF Museum of Art, 1973; Hansen Fuller Gallery, 1973, 75. Group: Whitney Museum of American Art, NY, 1974; Margo Leavin Gallery, LA, 1974; Corcoran Gallery, Washington, DC, 1975; Hayward Gallery, The Arts Council of Great Britain, London, 1975.

THOMAS HUMPHREY-World Studies
b. 1944. "I have been involved in all the various aspects of high energy counter physics, including work with microcurie and millicurie sources, shielding of experimental equipment and monitoring of radiation levels." **University of Notre Dame, BS 1966; California Institute of Technology, MS 1967; PhD 1973. Presently, Assistant Director of The Exploratorium, SF. Publications: "Mass Limit on Intermediate Vector Boson," "Mass Limit on Charged Heavy Lepton," "Preliminary Results in High Energy Neutrino Physics."**

MICHI ITAMI-Printmaking
b. Los Angeles, CA, 1938. UCLA, BA 1959; UC Berkeley, MA 1971. Solo exhibits: Phoenix Gallery, SF, 1975, 75. Group: Pasadena Art Museum, 1968, 71; SF Museum of Art, 1973, 74; Crocker Art Gallery, Sacramento, CA, 1974; Davidson National Print and Drawing Show, North Carolina, 1975; Oakland Museum, 1975; Hawaii Third Print National, 1975. Bibliography: *Village Voice*, 1973.

JACK JEFFERSON-Painting
b. Lead, SD, 1922. Studied: University of Iowa, SFAI. Awards: Rosenberg Traveling Fellowship. Solo exhibits: M. H. de Young Memorial Museum, SF, 1960, 62; Smith Anderson Gallery, SF, 1976. Group: California Palace of the Legion of Honor, SF; Poindexter Gallery, NY, 1961; Stanford Art Gallery, 1962; SF Museum of Art, 1963, 68; Bienniel, Whitney Museum of American Art, 1975; SF Museum of Modern Art, 1976.

PIRKLE JONES-Photography
b. Shreveport, LA, 1914. "Producing art is a constant exploration of who I arn." **California School of Fine Arts, Certificate, 1949. Solo exhibits: George Eastman House, 1956; Focus Gallery, SF, 1970; Edinburgh, 1975. Group: M. H. de Young Memorial Museum; Metropolitan Museum of Art; SF Museum of Art; Art Institute of Chicago; Victoria and Albert Museum. Collaborated with Dorothea Lange, Ansel Adams, and Ruth-Marion Baruch on various photographic essays.**

LARRY JORDAN-Filmmaking
b. Denver, CO, 1934. "I am currently working on surreal cut-out animation, and in dramatic narrative films, though my films also include documentary and abstract work. Film is a vast exploration and I like all kinds of forms." **Studied: Harvard University; private study with Joseph Cornell. Awards: Guggenheim Fellowship, 1970; First, Second, Third Prizes at Ann Arbor and Bellevue Film Festivals; Certificate of Merit, Cannes Fiilm Festival, 1974; National Endowment for the Arts Grant; UICA Faculty Grant; Board of Directors, American Film Institute. Solo exhibits: Film Maker's Cinematheque, NY, 1962, 65, 67-69; Museum of Modern Art, NY, 1969, 72; Canyon Cinematheque, SF; SF Museum of Art, 1970, 72, 75; Whitney Museum of American Art, 1970, 71; Anthology Film Archive, 1975. Group: NY Film Festival; Oberhausen, W. Germany; International Festival; Cinematique Francaise, Paris; Cannes Film Festival, 1974. Bibliography: *An Introduction to the American Underground Film; It's Only A Movie; Visionary Film;* Experimental Animation; Film Text Book; *Film Quarterly*, 1970; *Village Voice*, 1968; *NY Times*, 1969, 71-72; *Film Culture*, 1971.**

STEVEN JOSEFSBERG-Photography
b. Los Angeles, CA, 1946. "A realization: Photography, a dear friend, is a prison. I am forced to become an escape artist. There is presently a loosely knit group of people who wish to have photography released from all definitions that have bound it. I have become part of that group." **California State University, Northridge, BA 1969; SFAI, MFA 1973. Solo exhibits: Ohio Silver Gallery, LA 1974. Group: SF Museum of Art, 1972, 74; California State University, Northridge, 1973; Friends of Photography, Carmel, 1973.**

GORDON GRANT KLUGE-Printmaking
b. San Francisco, CA, 1932. "I am working on a series of drawings derived from Tai Chi Chuan." **SFAI, MFA 1970. Solo: University of N. Iowa, 1972. Group: Whitney Museum of American Art, NY; Museum of Modern Art; Brooklyn Museum; SF Museum of Art; California Palace of the Legion of Honor, SF; M. H. de Young Memorial Museum, SF; Biennale Grafiski, Poland; Biennale, Yugoslavia. Director, Bear Press, SF.**

EDITH KRAMER-Film History
b. New York, NY, 1934. University of Michigan, BA 1956; Radcliffe and Harvard University, MA 1960. Selected work history: Assistant Professor in Art History, University of Oregon, 1962-66; Manager, Canyon Cinema Filmmaker's Cooperative, SF, 1967-70; Film Curator, SF Museum of Art, 1970-73; Visiting Lecturer, History of Cinema, UC, Davis, 1974-5; Program Assistant, Pacific Film Archive, UC Art Museum, Berkeley, through present.

GEORGE KUCHAR-Filmmaking
b. New York, NY, 1942. Awards: Chicago Seed Newspaper Sprout Award, Best Underground Film, 1969; Commissioned by USIA, CBC Canada as filmmaker. Solo exhibits: Museum of Modern Art, 1969; Yale University; Princeton University; University of Tallahassee; SF Museum of Art, 1971, 74; Pacific Film Archive; Canyon Cinematheque, 1975. Group: American Independent Film Exhibition, London, 1974.

MARILYN LAATSCH-Photography
b. Chicago, IL, 1939. "I am concerned with visual communication and cultural process through photographic imagery (stills, film, video) and how people are *affected* by this material. I have had intense training in *Visual Anthropology* and been deeply affected by long experiences working overseas in cross-cultural situations. My current visual work is based in the filming of spontaneous group process, researching audience response to the material, and analyzing the quality of communication shared in the film." **SF State, BA 1971; MA 1975. Publications: *The Rough Rock Report*, a film analysis of a Navajo Community School in collaboration with John Collier, Jr.; *A Birth Journey*, a film catalog funded through the American Academy of Pediatrics. Film: *A Photographic Adventure*, Introducing First & Second Grade to Still Photography; *An Inca Festiva*, a Spanish bi-lingual project involving children, teachers, and parents; in progress: *Quilts in Women's Lives*, an exhibit at SFAI in Fall 1976.**

SUZANNE LACY-World Studies
b. Wasco, CA, 1945. "In photography and performance I am exploring cliched references to body parts which reflect emotional states; much of this is autobiographical in perspective." **UC Santa Barbara, BA 1968; California Institute of the Arts, MFA 1973. Solo exhibits: Canis Gallery, SF, 1975. *Performance:* SFAI Annual, 1975; American Theater Asso. Conference, 1975. Group: So. California Video Anthology, 1975-76; "Visual Verbal," UCSB, 1975; "Self-Portrait," Cal State San Bernardino. Publications: *Criss Cross Double Cross*, 1976; *Lamamelle*, 1975.**

GEORGE LANDOW-Filmmaking
b. Connecticut, 1944. Studied: Pratt Institute, NY; Art Students League. Awards: Ford Foundation Scholarship, Art Students League. Solo exhibits: Whitney Museum of American Art, NY; Museum of Modern Art, NY; Pacific Film Archive, Berkeley; Walker Art Center, Minneapolis. Group: Sonsbeek '71, Arnhem, Holland; American Pop Art, Stockholm, Sweden; New Forms in Film, Montreux, Switzerland; Japan Film Art Festival, Tokyo; Edinburgh Film Festival, Scotland.

DANIEL LECHAY-World Studies
b. New York, NY, 1945. University of Iowa, BA 1966; MA 1968; PhD 1975 (English). Instructor of English, Old Dominion University, 1976; University of Iowa, 1970-74. Co-founder and editor, *Arena*, a poetry magazine.

ALVIN LIGHT-Sculpture
b. Concord, NY, 1931. California School of Fine Arts, BFA 1959, MFA 1961. Awards: National Endowment for the Arts, 1966. Solo exhibits: Dilexi Gallery, SF, 1961,63; M. H. de Young Memorial Museum, SF, 1964; SFAI, 1971; Quay Gallery, SF, 1974. Group: SF Museum of Art, 1959, 61, 68; Museum of Fine Arts, Houston, 1962; Art Institute of Chicago, 1963; Pasadena Art Museum, 1965; Stanford U. Museum, 1965; LA Museum of Art, 1967; Philadelphia Museum, 1967; SFAI, 1969, 72, 75; Oakland Museum, 1974; Whitney Museum of American Art Biennial, 1975; Hansen Fuller Gallery, SF, 1975; Portland Art Museum, 1975.

JUDITH LINHARES-Painting
b. Pasadena, CA, 1940. California College of Arts and Crafts, BA 1964; MFA. Awards: SFAI Adaline Kent Award Exhibition, 1975. Solo exhibits: Berkeley Gallery, SF, 1972; SF Museum of Art, 1973; SFAI, 1976. Group: Govett-Brewster Gallery, New Zealand, 1970; Berkeley Gallery, 1971; Richmond Art Center; California College of Arts and Crafts, Oakland; Henry Gallery, Seattle, 1972; Evergreen College, Washington, 1974.

BARBARA LINKEVITCH-Filmmaking
b. Chicago, IL, 1950. "I am working on a script for a feature length film." **SFAI, MFA 1973. Awards: Second prize, Baltimore Film Festival; First prize, Academy of Motion Picture Arts and Science Competition. Group: Belgium Film Festival; Toulon Film Festival; Cannes Film Festival; Ann Arbor Film Festival; American Cultural Center Women's Film Festival, Paris; SF Museum of Art; Pacific Film Archive, Berkeley; Toronto International Women and Film Festival; Canyon Cinematheque; International Independent Filmmaker's Festival, London; Film Forum, NY.**

DON LLOYD-Filmmaking
b. Santa Clara, CA, 1944. "A fire is not the same as electric heating elements." **Idaho State University, BA 1966; SFAI, MFA 1971. Awards: Friends of New American Cinema Grant, 1971; Nature Award, Foothill Film Festival, 1971; Honorable Mention, Humboldt Film Festival, 1971. Exhibited: Whitney Museum of American Art, 1971; American Federation of the Arts.**

REAGAN LOUIE-Photography
b. San Francisco, CA, 1951. UCLA, BA 1973; Yale University, MFA 1975. Awards: California Arts Council "Special Projects Grant."

CHELEEN MAHAR-World Studies
b. San Francisco, CA 1945. Colorado State College, BA 1967; University of Illinois, MA 1972; PhD Dissertation in Progress: A Study of Women's Roles in an Urban Poor Mexican Colonia. Area Interests: Latin America, Art & Anthropology, Medical Anthrpology; Women's Studies, Urban Studies.

IVAN MAJDRAKOFF-Painting
b. New York, NY, 1927. "I am working on some drawing notebooks and painting large shaped canvasses and occasional assemblage pieces." **Studied: Cranbrook Academy of Art. Former Director, University of Minnesota Art Gallery. Solo exhibits: California Palace of the Legion of Honor, SF, 1960; Arleigh Gallery, SF, 1967, 70; Syntex Gallery, Palo Alto, CA, 1975. Group: Detroit Art Institute, Minneapolis Institute of Art; Walker Art Center; Denver Museum of Art; SF Museum of Art; Museum of Modern Art, NY.**

MARGERY MANN-Photography
b. Cleveland, OH, 1919. "I am designing a show of the work of California photographers from 1900-1935 for the San Francisco Museum of Modern Art." **Goucher College, BA 1939. Studied: University of Chicago, 1939-41. Awards: UICA Faculty Grant; National Endowment for the Arts. Solo exhibits: UC Davis; E.B. Crocker Gallery, Sacramento; Focus Gallery, SF; Humboldt State University, CA; Utah State University. Group: George Eastman House; Neikurg Gallery, NY. Curator: Women in Photography, SF Museum of Art, 1975. Contributing Editor, *Camera 35 Magazine*.**

DARWIN MARABLE-Photography
b. Los Angeles, CA, 1937. "As a historian of photography, I am interested in the relationship of photography to the other arts, particularly as photography expresses the unconscious mind." **UC, Berkeley, BA 1960; SF State University, MA 1972; University of New Mexico, PhD 1977. Instructor at University of New Mexico; Chabot College; SF State University; California College of Arts and Crafts. Publications: "Photographs of Robert Heinecken," *Light and Substance*. To be published: *Surrealism and American Photography*.**

BRUCE MCGAW-Painting
b. Berkeley, CA, 1935. "My engagement with visual construction and expression exposes further depths, qualities, and wonders of the world. Of course, I expect this and the surprise of it, so keep painting and drawing." **California College of Arts and Crafts, BFA 1957. Solo exhibits: Distel Gallery, Palo Alto, CA; Trinity University, TX, 1967; SFAI, 1969. Group: Oakland Museum; Richmond Museum; SF Museum of Art; Palace of Legion of Honor, SF; M. H. de Young Memorial Museum, SF; Santa Barbara Museum; NY State University, Oswego.**

RICHARD MILLER-World Studies
b. Cleveland, Ohio, 1925. Bowling Green State University, Dartmouth College, Ohio State University, BA 1949; University of Paris, Claremont College, MA 1956. UC Berkeley, PhD 1961. National Maritime Union, 1946-1953; Freelance foreign correspondent and photographer, accredited by French government to Cleveland *Plain Dealer*, syndicated in Los Angeles *Times*, Kansas City *Star*. Candidate for US Congress, 12th CD, 1964 & 1966. Ordained in Universal Life Church, 1971. Publications: *Amerloque*, a novel, New York, 1966, and *Bohemia: The Protoculture Then and Now*, Chicago, 1977.

WAYNE MILLER-World Studies.
b. Merced, CA, 1939. "I am currently editing and designing three poetry books to come out in the Spring. One will be designed around my Mexico photographs, and the other two with graphic illustrations." SFAI, BFA 1966. Awards: Samuel H. Kress Foundation Grant, 1973; UICA Faculty Grant, 1975. Group: SFAI Traveling Show, 1965, 66; Art in the Parks, NY, 1968; SF Art Festival, 1966, 70. Publications: ***Mark in Time*, 1970; *Anthology of North Beach Poets*, 1971; Gallery reviewer for *Craft Horizons*, NYC.**

RAY MONDINI-World Studies
b. San Francisco, CA, 1940. "I have finished writing a text, the title of which is *Modern Historical and Contemporary Implications: A Study in the Visual Arts.* I am currently revising chapters for publication." **Studied: SF State, BA 1962; University of Perugia, Italy, BFA; SF State, MA 1967.**

RON NAGLE-Ceramics
b. San Francisco, CA, 1939. SF State University, BA. Awards: National Endowment for the Arts Grant, 1975. Solo exhibits: Dilexi Gallery, SF, 1968; Rolf Nelson Gallery, LA, 1968; Quay Ceramics Gallery, SF, 1975. Group: Quay Ceramics Gallery, 1974, 75; David Stuart Gallery, LA, 1974; Oakland Museum, 1974; "Thinking, Touching, Drinking Cup Show," Japan, 1974. Bibliography: *Craft Horizons*, *Artforum*, *Art in America*.

GUNVOR NELSON-Filmmaking
b. Stockholm, Sweden. "I am working on a film based on Oceans." **Humboldt State College, BA; Mills College, Oakland, MFA 1960. Grants: Guggenheim, 1973; NAVW, 1974; NEA, 1975. Awards: First Prize, Ann Arbor, 1966; Prize Belgium Experimental Film Festival, 1968; Oberhausen Festival, 1970; First Prize Berkeley Festival, 1972; Grand Prize Bellevue Festival, 1973; Prize American Film Festival, 1974. Solo exhibits: Berlin Film Academy, 1969; SF Museum of Art, 1970, 72, 74, 77; Yale University, 1972, 74; Walker Art Center, 1972; Museum of Modern Art, NY, 1972; Swedish Film Institute, 1973; Belgium Film Archives, 1973; Dutch Filmmaker's Coop, 1973; Pacific Film Archives, 1973, 76. Group: Filmstudio, Rome, 1973; Women's Film Festival, Paris, 1974; Arles Film Festival, France, 1974; Cannes Film Festival, 1974; Venice Biennale, Italy, 1974; Paris/Milano Tour of Experimental Films, 1975.**

MARY LOVELACE O'NEAL-Painting
b. Jackson, MS, 1941. Howard University, BFA 1964; Columbia University, MFA 1969. Solo exhibits: California State University, Sacramento, 1973. Group: de Saisset Museum, Santa Clara, 1973; LA Municipal Art Gallery, 1974; Oakland Museum, 1974; Center for the Visual Arts Gallery, Illinois, 1975.

FRANK OPPENHEIMER-World Studies
b. New York, NY, 1912. Johns Hopkins University, BA 1933; California Institute of Technology, PhD 1939. Awards: Guggenheim Fellow, 1965. Selected work history: Professor of Physics, University of Colorado; Director, Palace of Arts and Science Exploratorium, SF, 1969-present; Visiting Scholar, University of California, Berkeley, 1970-72.

ZEESE PAPANILOLAS-World Studies
b. Salt Lake City, UT, 1942. "I am currently collecting material for a book on a Greek-American labor leader killed in the Colorado Coal War of 1913-14." **California State University, SF, BA 1965; Stanford University, MA 1968. Awards: Stegner Fellowship in Creative Writing, Stanford, 1965-66; Ariadne Foundation Grant, 1971; Union of Independent Colleges of Art Faculty Grant, 1974. Publications: "The Duck Hunt Dream," *Stanford Short Stories*, 1968; *Anthology of Western American History and Literature*, 1977.**

MIKLOS A. POGANY-History of Painting, World Studies
b. Budapest, Hungary. University of Chicago, PhD 1972. Solo exhibits: Triangle Gallery, SF 1976.

JIM POMEROY-Printmaking
b. Reading, PA, 1945. University of Texas, Austin, BFA 1968; UC Berkeley, MA, MFA 1972. Awards: NEA Fellowship, 1975; Artist-in-residence, Exploratorium,SF, 1976. Solo exhibits: Daniel Weinberg Gallery, SF, 1973; De Saisset Gallery, Santa Clara, 1974; Hansen Fuller Gallery, SF, 1975. Group: Oakland Museum, 1971; UC Berkeley, 1972; Crocker Gallery, Sacramento, 1972; Krannert Museum, Illinois, 1973; South of the Slot, SF, 1974; California State University, Sacramento, 1974; San Jose State University, 1974; UC Santa Barbara, 1975; Ft. Worth Art Museum, 1975; SF Museum of Modern Art, 1976; Biennale of Sydney, 1976; Curated "Rushmore: Another Look," SFAI, 1976. Bibliography: *Art Gallery*, *Artforum*,*Arts*, *Artweek*, *Work*, *Word Works II*.

BOB RASMUSSEN-Ceramics
b. Oslo, Norway, 1937. SFAI, BFA 1969; California College of Arts and Crafts, MFA 1970. Awards: Union of Independent Colleges of Art Faculty Grant, 1973. Solo exhibits: The Egg and the Eye, LA, 1970; SFAI, 1971; UC Santa Cruz, 1972. Group: University of Nevada, 1971; David Stuart Gallery, LA, 1972; UC Santa Barbara, 1973; SF Museum of Art, 1973; Brand V Ceramic Conjunction Show, LA, 1975; Carborundum Ceramics Show, Niagara Falls, NY, 1975.

GARY RICHARDSON-Filmmaking
b. Nampa, ID 1945. "I am currently manufacturing animation and optical printing equipment. Also, I'm writing instructional materials in the same area." **California College of Arts and Crafts, BFA, BAA 1970. Awards: Cleo Award: Levis for Gals, 1971; KTVU I.D., Society for Communicating Arts, 1972. Owner of Effects for Film, providing effects and graphics for film and television producers. Group: International Tourne of Animation, 1972.**

NANCY RUBINS-Painting
b. Naples, TX, 1952. Maryland Institute, College of Art, BFA 1974; UC, Davis, MFA 1976. Solo exhibits: Maryland Institute, College of Art, 1974; UC, Davis, 1975. Group: Station Gallery, Baltimore, 1974; SF Museum of Art Soap Box Derby, 1975; I.C. Nelson Gallery, Davis, 1975; Montana State University, 1976.

URSULA SCHNEIDER-Painting
b. Herrliberg, Switzerland, 1943. "I am working on a group of tents which look like 'party hats' at this moment." **Ceramic School, Bern, Switzerland, BFA 1964; SFAI, MFA 1972. Awards: Contemporary Artist Award, Oakland Museum Guild, 1974. Solo exhibits: Quay Gallery, SF, NY, 1974, 75, 76; Oakland Museum, 1975. Group: University Art Museum, Berkeley, 1972-3; Quay Gallery, SF, 1972; Whitney Museum of American Art Biennial, 1975; Fort Worth Art Museum; SF Museum of Art.**

ALAN SCOFIELD-Filmmaking (Dance)
b. San Francisco, CA, 1950. SF State University, BA 1972. Study with Jose Limon and other noted dance artists. Companies and performances: Xoregos Modern Dance Company; Rhebus Dance Company; Dance Concordance Company; San Francisco Dance Theatre Company. Company Choreographer, San Francisco Dance Theatre Company, 1972-present.

RICHARD SHAW-Ceramics
b. CA, 1941. "I'm trying to make functional three dimensional objects out of porcelain that look like they were made by a clever hobo and a stationery clerk." **Awards: National Endowment for the Arts, 1970, 74; Union of Independent Colleges of Art Faculty Grant, 1972; Solo exhibits: SFAI, 1967; Dilexi Gallery, SF, 1968; Quay Gallery, SF, 1970, 71, 73, 76; SF Museum of Art, 1973; EG Gallery, Kansas City, 1974. Group: Smithsonian Institution, 1969, 77; Whitney Museum of American Art, 1970, 74; Museum of Contemporary Crafts, NY, 1974; Renwick Gallery, Washington, DC, 1975, 76; Delahunty Gallery, Dallas, 1976; SF Museum of Modern Art, 1976. Bibliography: *Artforum*, 1971; *New Yorker*, 1971; *Artscanada*, 1971, 72; *Ceramics Monthly*, 1973; *Art International*, 173; *Crafts Horizons; Art in America*, 1976.**

HOWARD SMAGULA-Painting
b. Passaic, NJ, 1942. "The visible world is no longer a reality. The unseen world no longer a dream." **Yale University, BFA 1963, MFA 1965. Solo exhibits: Brand Art Center, CA, 1971; Studio Exhibiton, 1975. Group: University of Texas, 1965; The Art Galleries, University of CA, Santa Barbara, 1972; Gerard John Hayes Gallery, LA, 1973. Organizer and co-director of Gulf Coast Filmmakers CO-OP, 1966-68. Publications: *Everyday Classic; The Function of the Vestibular Organs in the Exploration of Outer Space.***

SAM TCHAKALIAN-Painting
b. Shanghai, China, 1929. "Pushing paint." SF State College, BA 1952, MA 1958. Awards: National Endowment for the Arts. Solo exhibits: M. H. de Young Memorial Museum, SF, 1962; SF Museum of Art, 1967; Quay Gallery, NY, 1975. Exhibited: 14 Abstract Painters, Frederick S. Wight Gallery, UCLA, 1975; Whitney Museum of American Art; Pasadena Art Museum; SF Museum of Art; Oakland Museum; 1970 World Exposition, Osaka, Japan; California Palace of the Legion of Honor, SF. Collections: Frederick S. Wight Art Gallery, UCLA; SF Museum of Art; Oakland Museum; UC Berkeley Art Museum; California Palace of the Legion of Honor. Bibliography: ***Sunshine Muse,*** Peter Plagens; ***Art in America; Artforum; NY Times; LA Times; SF Chronicle.***

WILLARD VAN DE BOGART-World Studies
b. New York, NY, 1939. "I combine light patterns made by laser beams directed through crystals with orchestrated electronically generated sound instruments." Ohio University, BA 1965; California Institute of the Arts, MFA 1971. Awards: Rockefeller Grant, 1961. Solo exhibits: LA Philharmonic Orchestra Laser Environment, 1971; New Age Media Concert: University of Wisconsin, University of Southern Illinois, Esalen Institute, 1976. Exhibited: American Cultural Center, Paris, 1975; Avant Garde Festivals of New York City, 1972-75.

BEN VAN METER-Filmmaking
b. Oklahoma City, OK, 1941. "I make an occasional comedy, but the main thrust of my film work is in the direction of documentary. My films tend to concentrate on people, life styles, and activities that the communication media ignore." SF State University, BA 1964; SFAI, MFA 1970. Awards: Union of Independent Colleges of Art Faculty Grant, 1973, 74; National Endowment for the Arts Grant, 1975. Solo exhibits: Vancouver Art Gallery, 1973; Cinematheque 16, LA, 1968; Whitney Museum, 1970. Group: Avalon Ballroom, 1966, 67, 68; Ann Arbor Film Festival, 1966, First Award, 1967; Belgian Experimental Film Festival, 1967; SF Museum of Art, 1967; SF International Film Festival, 1968; Transmutation of slide and film for American Conservatory Theater's General Gorgeous, 1975.

HENRY WESSEL, JR.-Photography
b. Teaneck, NJ, 1942. Pennsylvania State University, BA 1966; NY State University, Buffalo, MFA 1972. Awards: Guggenheim Fellowship, 1971-72; National Endowment for the Arts. Solo exhibits: Museum of Modern Art, 1973; Pennsylvania State University, 1974. Group: George Eastman House; Pasadena Art Museum; Jack Glenn Gallery, LA; Museum of Modern Art, 1974; Visual Studies Workshop, Rochester. Collections: Museum of Modern Art; International Museum of Photography; George Eastman House; Visual Studies Workshop.

FRANKLIN WILLIAMS-Painting
b. Ogden, UT, 1940. California College of Arts and Crafts, BFA 1965, MFA 1966. Awards: Spencer Macky Memorial Grant, Ford Foundation Grant; National Endowment for the Arts. Exhibits: Portland Art Museum, 1966; Seattle Art Museum, 1966; Funkart Show, UC Berkeley, 1967; Crocker Art Museum, Sacramento, 1968; SF Museum of Art, 1969; Phyllis Kind Gallery, Chicago, 1969; New Zealand Museum, Auckland, N.Z., 1971; Gallery Marc, Washington, D.C., 1972; National Museum, Washington, D.C., 1972; Braunstein Quay Gallery, 1973; Oakland Art Museum, 1973; Gallery B, Paris, 1973; Braunstein Quay Gallery, NY, 1976; Museum of Art, Pullman, WS, 1976.

Information

Bachelor of Fine Arts

A four-year degree program with emphasis in filmmaking, painting, photography, printmaking or sculpture. The undergraduate requirements include at least one course each semester in the Student's area of emphasis and one in World Studies, plus one or two studio courses in any other field offered by the College, for a total of thirty courses in four years. Provision is made for students to graduate in less than four years under exceptional circumstances. The undergraduate curriculum, showing the program of studies in each area of emphasis, is developed by the respective faculties. Degree students declare their area of emphasis at the time of application and again at registration. For entering students, the Dean for Student Affairs prepares a program of courses patterned in accordance with the curriculum outline for the declared area of emphasis. Continuing students choose their own courses in relation to the published curriculum.

Studio Courses

Studio work is basic to the life of the College. The student's academic life is planned around the needs of his/her work: studio class periods last all morning, afternoon, or evening, and are frequent and flexible enough to individualize the student's experience. Each studio course requires a total of twelve hours of work per week by the student for full course credit. The faculty member is present for part of the time, and the remainder is used for the student to continue his/her work independently.

Semester of Independent Study for Undergraduates

Outstanding upper-division students may propose a project of a semester's length to be pursued in the form of independent study away from the school. Projects must be approved by a faculty advisor, the chairperson of the student's area of emphasis, the Dean of the College, and the Dean for Student Affairs. Credit will be awarded to the extent deemed appropriate by the student's faculty advisor on conclusion of the project and presentation of its results to the faculty. Such credit will not exceed three studio courses.

Requirements for the Bachelor of Fine Arts Degree

A student who wishes to qualify for the BFA degree must complete the final year at the College, satisfy the requirements in any one area of emphasis, as well as in World Studies, and complete sufficient additional studio courses to reach a total of at least thirty courses. An application for Graduation must be filed with the Dean for Student Affairs at the beginning of the final semester.

The faculty in any area of emphasis may agree to confer the BFA degree upon any currently enrolled full-time student at any time after the completion of the first three years of requirements in the area, as well as those in World Studies. It is possible for students to achieve the BFA degree in three years by taking five courses per semester instead of the customary four and by completing all course requirements which are listed.

Transfer Units

Transfer units from accredited institutions of higher learning will be credited toward the undergraduate degree insofar as they relate to our BFA degree curriculum. Four semester-hours credit or units transfer as one course. All studio art units are usually accepted. A maximum of five courses of World Studies will be accepted in transfer if at least one course is English. Courses accepted in transfer include: English, literature, history, political sciences, and physical sciences. Only courses passed with a grade of "C" or higher will be accepted. Transfer units from non-accredited institutions of higher learning will be evaluated on a tentative basis only; final credit will be determined on the basis of performance after the student completes at least one semester. Veterans may receive credit for certain specialized courses taken during military training when such credit does not duplicate previously obtained college credit, and if the work done is satisfactory. Those who have completed courses in the Armed Forces Institute should have transcripts of credit sent to the Office of Admissions for evaluation.

Transfer Student Requirements

Transfer students will be assigned appropriate studio courses following evaluation of their transcripts. At least six of the required courses in their area of specialization must be completed at the College. Students may petition to have this requirement waived based on the presentation of a portfolio to be evaluated by the faculty. Transfer students from accredited institutions of higher learning will be required to take at least two courses of World Studies. The World Studies requirement will be waived, however, for students with a BA degree in the humanities.

Undergraduate Curriculum

Filmmaking

Courses	Semester 1st	2nd
First Year		
Beginning Filmmaking, A, B	1	1
History of Filmmaking	1	1
Modern Art History	1	
English	1	
World Studies Introduction		1
Studio Elective		1
	4	4
Second and Third Years		
Studio courses including at least one in the major	3	3
World Studies	1	1
	4	4
Fourth Year		
Studio courses including at least one in the major	2	2
Art History Elective	1	
World History Elective		1
	3	3

Painting

Courses	Semester 1st	2nd
First Year		
Painting 1	1	1
Drawing 1	1	1
History of Painting 1	1	
Modern Art History	1	
English		1
World Studies Introduction		1
	4	4
Second Year		
Painting	1	1
Drawing	1	1
History of Painting II		1
Studio Elective	1	
World Studies	1	1
	4	4
Third Year		
Studio courses including at least one in the major	3	3
World Studies	1	1
	4	4
Fourth Year		
Studio courses including at least one in the major	2	2
Art History Elective	1	
World Studies Elective		1
	3	3

Photography

Courses	Semester 1st	2nd
First Year		
Photographic Expression A, B	1	1
Modern Art History	1	
English	1	
*Studio elective outside major	1	1
Art History Elective		1
World Studies Introduction		1
	4	4
Second Year		
Studio courses including at least one in the major but not more than two	2	2
Photo History	1	
*Studio Electives		1
World Studies	1	1
	4	4
Third Year		
Studio courses including at least one in the major but not more than two	3	3
World Studies	1	1
	4	4
Fourth Year		
Studio courses including at least one in the major but not more than two	2	2
Art History Elective	1	
World History Elective		1
	3	3

The faculty in each area of emphasis have developed a pattern of courses as a suggested guide for the student.

Requirements for BFA degree:
30 courses

Printmaking

Courses	Semester 1st	2nd
First Year		
Introductory Printmaking	1	
Further Printmaking		1
Studio Elective	1	1
Modern Art History	1	
English	1	
History of Printmaking		1
World Studies Introduction		1
	4	4
Second and Third Years		
Studio courses including at least one in the major	3	3
World Studies	1	1
	4	4
Fourth Year		
Studio courses including at least one in the major	2	2
Art History Elective	1	
World Studies Elective		1
	3	3

Sculpture

Courses	Semester 1st	2nd
First Year		
Beginning Sculpture or Ceramics	1	1
Studio Elective	1	2
Modern Art History	1	
English	1	
World Studies Introduction		1
	4	4
Second Year		
Further Work in Sculpture or Ceramics	1	1
History of Sculpture	1	
History of Ceramics		1
Studio Elective	1	1
World Studies	1	1
	4	4
Third Year		
Studio courses including at least one in the major	3	3
World Studies	1	1
	4	4
Fourth Year		
Studio courses including at least one in the major	2	2
Art History Elective	1	
World History Elective		1
	3	3

Master of Fine Arts

The Master of Fine Arts Program provides for advanced study in painting, sculpture, printmaking, photography, and filmmaking. Students are expected to be capable of prolonged and concentrated effort, guided largely by goals and principles which they have already set for themselves. The program provides the opportunity for the completion of advanced studio work, the normal duration of which is four semesters. Each semester consists of intensive work under the general guidance of a personal advisor and a weekly critique seminar. There will be periodic reviews of each student's work by the Graduate Review Committee. The fourth semester consists of preparation for the final review. On the basis of the advice of the Graduate Review Committee it may consist of an additional seminar or a semester of independent work with or without a faculty advisor.

Each department will provide a series of special seminars or events which will introduce new and alternative ideas and attitudes to the students. Included in these special seminars will be art theory and criticism, offering a wide variety of ideas and innovative topics from other sources, greatly expanding the range of special seminars.

There will be one interdisciplinary seminar each semester. Its purpose is to bring outside guests to discuss student work and to provide a forum for the presentation of work and exchange of ideas by students from all parts of the graduate program.

The special and interdisciplinary seminars are open to all graduate students on a voluntary basis. In some cases the Review Committee may require students to attend one or the other of these programs in the light of their special needs as determined during the review process.

Independent study may be possible in the fourth semester. A proposal of a special project of a semester's length must be approved by the Dean of the College and the Review Committee. Proposals should be fully detailed and presented in writing not later than 20 class days before the end of the student's third semester.

Teaching Assistantships
A program of teaching assistantships has been established in each graduate department. The exact arrangements vary from department to department, but all second and third semester graduate students are eligible for either Teaching Assistant or Departmental Service Positions for which they receive a tuition reduction of $280 per semester. This reduction will apply only to students who are registered for the full program including the seminar. (See the financial aid section of the catalog for other state sources of aid.

Scholarships
Continuing students in the Graduate Program are eligible for a limited number of partial and full-tuition scholarships. All graduate students are eligible for Federal Guaranteed Loans. Available in the Financial Aid Office, applications will be processed following acceptance.

Tuition
The graduate full time tuition is $1030 per semester for three courses of credit. There is $100 per semester tuition discount for graduate students who do not use college studio facilities and a $280 per semester discount for all second and third semester graduate students who have Teaching and Departmental Assistant positions. Fourth semester graduate student tuition is $500, $355 for independent study. Further graduate work beyond the fourth semester: $100 registration fee is paid per semester.

Requirements for the MFA Degree
The student must complete all the graduate course requirements. Any undergraduate art history requirements must be fulfilled; these may be completed concurrently with the regular graduate program. A final review of work will be conducted by the Graduate Review Committee and the Dean of the College, the work presented being of the quality and quantity sufficient for a solo exhibition. Confirmation of the degree is dependent upon passing this review. Students who pass the courses but fail the review may reapply for review near the end of any of the two following semesters. Students may not be enrolled for more than six semesters. Graduate students are required to register at the beginning of each semester so long as any part of the degree requirements is in process of fulfillment.

Critique Seminar Leaders 1976-77
Ellen Brooks—Photography
Bill Geis—Painting/Sculpture
Dick Graf—Printmaking
Tom Holland—Painting/Sculpture
Robert Hudson—Painting/Sculpture
George Kuchar—Filmmaking
Don Lloyd—Filmmaking
Reagan Louie—Photography
Jim Pomeroy—Printmaking
Henry Wessel—Photography

Critique Seminar Guests
Painting/Sculpture
Victor Schiro
Henry Hopkins
Tony Rude
Richard Anuskiewicz
Ruth Braunstein
John McCracken
Duane Hanson

Printmaking
SPR Charter
Jessica Jacobs
James Torlakson
Don Farnsworth
Jim Pomeroy
Fred Martin
Kristina Krimsky
Robin Lakoff
Jock Reynolds

Filmmaking
Ken McMullen
Chris Wellsby
Ellen Stein
Will Hindle
Carmen Vigil

Photography
Tod Dapageorge
Alan Sekula
David Wing
Larry Clark
Robert Heinecken
Dennis Hearne
Victor Burgin
Kootshongsie
Richard Lowenberg
Keiiehi Lleano

Art Theory Seminar, Guest Leaders
Dr. Christopher Alexander
Professor of Architecture, U.C. Berkeley
Director of the Center for Environmental Structure

Dr. Jose Arguelles
Professor of Art History
San Francisco State University

Roy Ascott
Dean of the College (Art and Behavior)

Dr. Bertrand Augst
French and Comparative Literature Departments
U.C. Berkeley

Beth Coffelt
Freelance critic and writer

John Collier, Jr.
Instructor, SFAI (Visual Anthropology)

Douglas Davis
Critic, Video and Performance Artist
New York

Robert Duncan
Poet

Lawrence Halprin,RoundHouse
San Francisco

Marilyn Laatsch
Instructor, SFAI
Interdisciplinary Studies, SF State University

Dr. George Lakoff
Linguistics Department
U.C. Berkeley

Dr. Nicholas Pogany
Instructor, SFAI (Art History and Criticism)

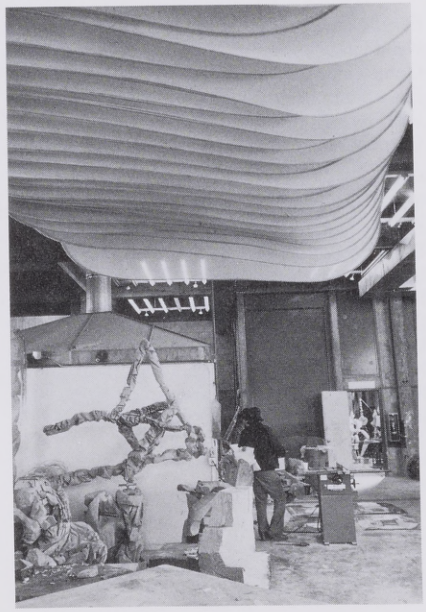
Dr. Michael Samuels, M.D.
Author, *Seeing With the Mind's Eye*

Dr. Jack Sarfatti
Director, Physics Consciousness Research Group

Three one month Summer sessions, from June through August, provide the student with an opportunity for intensive and highly personal exploration in the fine arts. Both beginning and advanced workshops are offered in painting, sculpture, drawing, printmaking, film, photography, video and ceramic sculpture. Attitudes range from the traditional to the most experimental and conceptual. The relative tranquility of the summer allows students and faculty an opportunity for an intensive schedule of class meetings, critiques and studio sessions.

Formal application to the College is not required. Students are encouraged to use an advanced reservation system published with a complete schedule early each spring.

Extension
The Extension Program offers afternoon, evening and Saturday classes which range from basic work in painting, drawing, filmmaking, sculpture and ceramics, to a varying schedule of classes in dance and dream analysis, to those dealing with contemporary art in California, including visits to museums, galleries, and the murals of the Bay Area. Extension Program classes are non-credit and meet once a week for eight weeks.



Academic Information

The Academic Year
Includes two fifteen-week semesters and three four-week summer sessions. The normal academic load for undergraduate students is 4 courses per semester consisting of three studio courses and one World Studies course. The normal graduate load is 3 courses per semester.

Course Credit
Each course is equivalent to 4 semester hours credit. A credit hour is the equivalent of three hours per week for one semester with the work divided between classroom attendance and outside study. Work areas in each subject are open on a 24 hour workshop basis for use of students when classes are not scheduled in that area.

Studio Courses
Studio work is basic to the life of the College. Each studio course requires a total of twelve hours of work per week by the student for full course credit. Each studio class is planned as one or two full mornings, afternoons, or evenings of direct instruction per week. At least four or eight additional hours of studio work are required each week in some cases officially scheduled with specific times in an assigned studio set aside for the class. In other courses studio space and facilities will be available on an open basis during the day and evening.

Additional Studio Credit
After completing the first year's requirements in the major, the continuing student may elect additional studio credit under any studio instructor with whom he/she is already enrolled.

Attendance
Class attendance will be an important factor in the determination of final grades and is the student's responsibility. The student is required to inform the instructor of the reasons for absence and make arrangements to make-up assignments.

Class Size
Control is maintained over class size in order to ensure maximum educational effectiveness; class sizes are established for each course, dependent upon the studio, equipment, and number of contact hours with the faculty.

Grades
Final grades will be issued to students following the end of each semester or summer session. The following grading system is used: Honors, equivalent of 1 plus; Pass, equivalent of letter grades from A through C minus; No-credit, equivalent of D plus through F; and Incomplete. If incomplete work is not made up within the first six weeks of the following semester a No-credit grade is given.

Academic Probation and Dismissal
New students, beginning and transfer, will be subject to faculty review when deemed necessary, before being permitted to enroll for their second year of study. Degree students must receive credit for a minimum of one-half of all courses attempted each semester or be placed on academic probation. Students not receiving credit for a minimum of one-half of all courses attempted during two consecutive semesters will be dismissed.

Credit by Examination
A currently enrolled student especially well qualified by experience in a subject may receive a waiver, but such exemption does not apply toward course credit requirements. Credit will be awarded in World Studies for subject examinations based on successful performance on the College Level Examination Program (CLEP) and on College Entrance Examination Board Advanced Placement Examinations (CEEB) appropriate to the College degree.

Change of Program
Students may not exchange one course for another, drop a course, or make any other change in program without following established procedures. Notice of a change must be filed in writing with the Records Office. Courses may not be added or changed after the second week of the semester. Audit students may not apply for a change to credit status after the second week of the semester.

Change of Major
Students desiring to change their area of emphasis must do so officially with the Dean for Student Affairs.

Withdrawal from a Class
A student may drop a course at any time during the semester. However, after the first four weeks the student who drops a course must receive special permission from the Dean for Student Affairs. Such withdrawal will appear on the permanent scholastic record.

Withdrawal From the College
A student contemplating withdrawal from the College because of personal or academic reasons should first consult the Student Life Officer. Withdrawal is official when all established procedures have been completed including written notice filed with the Records Office.

Leave of Absence
A student planning to discontinue studies at the College for a temporary period must complete a *Leave of Absence Request* in the Records Office. A student who is away from the College for more than two consecutive semesters must reapply for admission, for which the fee is waived and re-entry is assured. Leave of absence is not official until all established procedures have been completed.

Dismissal
A student may be dismissed for academic failure or for any other reason considered sufficient and in the best interests of the College. A dismissed student may petition the Dean for Student Affairs for readmission.

Re-entry
All students on an approved leave of absence must notify the Office of Admissions of intent to re-enter. Official transcripts of record covering all college work completed during absence must be submitted to the Office of Records in advance of registration. A student disqualified from the College may petition for admission one year after disqualification. If the petition is approved, the student is placed on probation until satisfactory completion of the semester of re-entry. Petitions must be submitted no later than four weeks prior to the semester for which admission is being requested.

Undergraduate Courses
These courses are not numbered. The Studio Program and Independent Study are number 198 and 199 respectively. Graduate courses are numbered from 200.

Release of Records
SFAI in compliance with the Family Rights and Privacy Act of 1974 provides the following information for the student: Students may have access to their files in the Registrar's Office. Transcripts will be issued only when all records with the College have been cleared: i.e., tuition, emergency loans, library books; transcripts issued for a fee. Educational records maintained are all admissions materials, the academic record including the grade report, the transcript requests. The Registrar is responsible for the records. This statement is the procedure by which the students are informed of their rights.

The College reserves the right to withdraw or change any course listed; to change instructors, to amend degree requirements, and to modify or establish any tuition or fees as may be required.

Non-Discrimination Policy
It is the policy of the San Francisco Art Institute not to discriminate on the basis of race, color, religion, national origin or sex in its education programs, activities, or employment policies as required by the Equal Pay Act of 1963 Title VI and Title IX of the 1972 Education Amendments. Inquiries regarding compliance with the Title IX may be directed to Alice Noyes, Title IX Coordinator, San Francisco Art Institute, 800 Chestnut Street, San Francisco 94133, or to the Director of the Office of Civil Rights, Department of Health, Education, and Welfare, Washington, D.C.

Student Life

Studio Areas
Basic to the life of the art student is the studio. They are open on a 24 hour, seven day a week basis; night access is by ID card only.

Anne Bremer Memorial Library
An important resource for students, the library contains more than 24,000 volumes, a picture file, a wide range of periodicals pertaining to the fine arts and including many small press publications. A professional staff includes a reference librarian, archivist and media specialist. The media center circulates slides to students and has viewing and listening facilities for a growing audio tape and slide collection.

Student Exhibitions
Each student has the opportunity to exhibit by participating in the Diego Rivera Gallery program. Designed to acquaint students with curatorial responsibilties as well as provide an exhibition space, the program annually mounts up to seventeen shows, selected and installed by the students themselves.

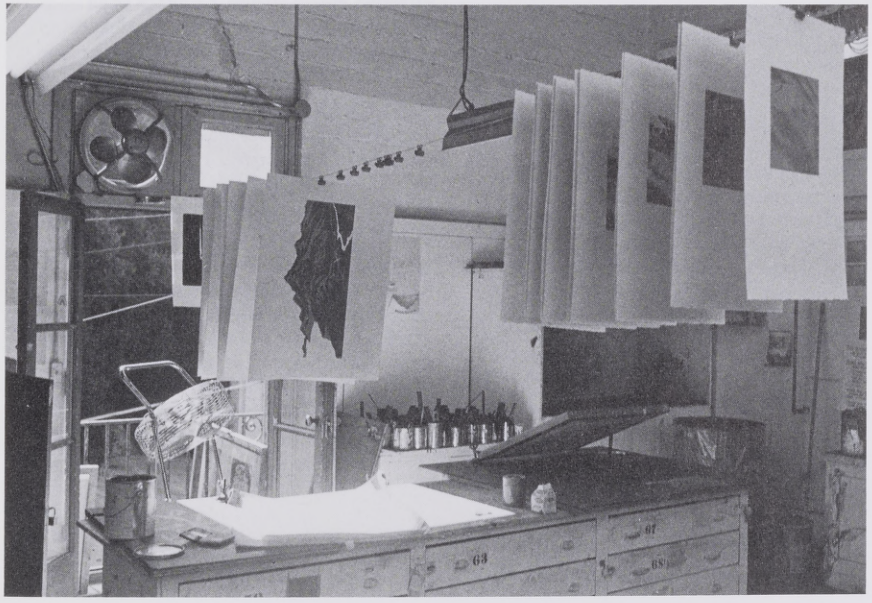
Student Governance
Acting as a forum for discussion and action regarding all matters of student concern, the Student Senate is comprised of one graduate and three undergraduate representatives from each department. Elected in the fall semester for one-year terms, three student senate members are elected to the Board of Trustees and participate on all governing committees of the Art Institute. Among the continuing student activities under the jurisdiction of the Student Senate are the Diego Rivera Gallery, the SFA Eye, and various social functions.

The SFA Eye is an uncensored newspaper run by and for students. It provides a valuable forum for events, opinions, policies, reviews, and student work.

Counseling Services
Personal counseling or referral to other professional help is provided by the Student Life Officer. Counseling services for foreign students and veterans is provided by the Registrar.

Career Planning and Placement
Students are encouraged to think about their career options early in their studies. Counseling on career options and information on job-seeking techniques are provided by the Student Life Officer. A list of part-time, full-time, temporary, and permanent opportunities are provided for students and alumni. A 'recommendations file' service is also maintained.

Health
Information on all types of health care is provided by the Student Life Officer. A Student Health Insurance Plan is also available.



Housing
Accommodations are not provided on campus although the Student Life Officer provides suggestions for finding temporary and permanent residence. Students desiring dormitory facilities may stay at Lone Mountain College, a co-educational, liberal arts college located near the center of San Francisco, about thirty minutes by public transportation from the San Francisco Art Institute. Room and board is approximately $750 per semester. Write directly to the Director of Housing, Lone Mountain College, 2800 Turk Street, San Francisco, CA 94118.

Store
A wide variety of supplies and a selection of textbooks are available at discounted prices. Proceeds benefit the Scholarship Fund.

Restaurant
A good place to have lunch, dinner and meet people is the Haven, the Art Institute cafe overlooking the Bay. The menu includes hearty soups, sandwiches, salads and hot dishes at moderate prices.

Lockers
Provided free of charge. Contents of all student work must be removed by the last day of studio classes; any remaining materials will be subject to disposal.

Non-Liability
The College exercises reasonable care to protect student property. However, it does not assume responsibility for loss or damage to student work, locker contents or personal property.

Student Responsibility
All currently enrolled students are responsible for reading the College Catalog and Student Handbook and following the rules and regulations set forth.

Union of Independent Colleges of Art

The Union of Independent Colleges of Art is a consortium of nine of the foremost private independent art colleges in the country, distinctive in the quality of education that they offer. All share a common dedication to the highest possible standards in the education of the visual artist, and to the perpetuation of the visual arts as one of this nation's greatest resources. The colleges forming the UICA include: Atlanta College of Art; California College of Arts and Crafts; Cleveland Institute of Art; Kansas City Art Institute; Maryland Institute, College of Art; Minneapolis College of Art and Design; Philadelphia College of Art; San Francisco Art Institute; School of the Art Institute of Chicago. Each is fully accredited by its respective regional accrediting association and professionally accredited by the National Association of Schools of Art.

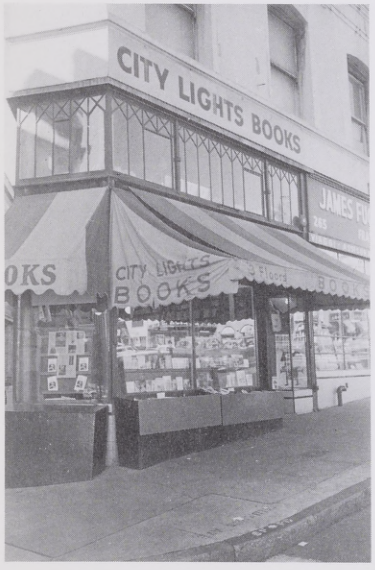
The UICA Colleges are united as a result of their primary concern with the creative process in the visual arts. This does not mean that the colleges conform to the same profiles and images. The schools are individual in the characteristics that comprise their personalities: history, fields of study, concepts and philosophies, special programs, environments and faculty. The individual schools have united over the past eight years in order to organize cooperative student services and inter-institutional programs. In establishing this "community" among the schools, each has been able to gain access to a variety of educational resource centers and thereby maintain and encourage their own individuality. Collectively, the UICA schools offer virtually every field of study available in current visual arts education. Through various programs, any student at a UICA institution gains access to the varying philosophies and environmental structures available at any of the other UICA schools, an opportunity possible in no other educational system for the visual arts.

Student Mobility Program
After successfully completing the freshman year at a UICA college, studnts may apply for participation in the UICA Mobility Program. Mobility allows students to study at any UICA College for one or two semesters without actually transferring. The credits successfully completed while on Mobility are fully accepted by all of the member colleges. Participation in the Mobility Program, of course, is dependent on the qualifications of the student, space available at the college involved, and departmental and administrative approval.

Foreign Study Program
Through the Shared Foreign Study Program, advanced students enrolled in any UICA member college have the opportunity of participating for one or two semesters in the full range of visual arts programs offered by the Osaka University of Arts in Japan, the first international associate college of the UICA.

Transfer Program
The Transfer Program allows students at one UICA member institution to transfer to another member institution without loss of credit or time after completing the freshman or sophomore year in good standing within their major area of study.

MAP
The Mutual Application Program was developed by the UICA Directors of Admission as a student service to provide combined information about the several member schools. Students wishing to apply should write directly to the Admissions Office of the individual member colleges.



Events

Film screenings, poetry readings, concerts, guest lectures, workshops, and exhibitions are part of the life of the student at the Art Institute. Both the College and the San Francisco community as a whole provide an ongoing and stimulating schedule of events throughout the year.

Now in its 10th year, Canyon Cinematheque, the oldest and most important film cooperative in the West, continues its weekly screenings of independent personal and avant-garde films at the Art Institute. Founded by a group of filmmakers, including Bruce Baillie, Robert Nelson, Larry Jordan, and Ben Van Meter, several of the originators are currently members of the film faculty.

San Francisco hard-rock group The Tubes ask "What Do You Want From Life?", the theme of a series of workshops for students and alumni dealing with real answers to common problems among emerging artists. Among the subjects covered are: how to develop a portfolio; researching hidden job markets; grant proposal writing for artists; tax and copyright laws.

A Feast for the Senses, a series of Sunday brunch and chamber music concerts, is set outdoors on the Art Institute plaza overlooking San Francisco Bay. Guests brunch, view the work in the galleries and then attend programs ranging from Bach to the more contemporary George Crumb.

The Poetry Series, a schedule of alternating weekly readings by outstanding poets of both regional and national acclaim, is held on Tuesday evenings in the auditorium. Among the artists reading from their most recent works were poet and playwright Michael McClure; poet, playwright and filmmaker James Broughton; poet and former director of the Poetry Center at San Francisco State University, Kathleen Fraser; and poet Lawrence Ferlinghetti.

Our location is San Francisco, a city well known for its numerous major museums as well as its first rate symphony orchestra and resident opera company, and repertory theater. The city's cultural life is fed and stimulated by the variety of cultural sources which comprise it, an excellent climate, and a unique setting where urban and country living exist within a half an hour of each other.

The very live visual arts scene of San Francisco begins with the San Francisco Museum of Modern Art, the M. H. de Young Memorial Museum, Asian Museum, California Palace of the Legion of Honor, the University Art Museum, Berkeley, and the large number of commercial galleries in the area. Devoted to showing the most recent works by contemporary artists, the Art Dealers Association hosts an Annual Introduction Series, a new talent exposition held each July, another aspect in the exhibitions, performances, festivals and symposiums accessible to the Art Institute student through the San Francisco art community.

Alternative galleries are numerous in San Francisco, part of the network of younger artists seeking alternatives to existing institutions and forums for their art. Development of the alternative space began with the Museum of Conceptual Art, a forum for works of performance and conceptual art. 63 Bluxome St. is an open alternative exhibition space combining an artists studio complex with a 3000 square foot open exhibition area. The American Can Collective is an alternative gallery connected with Project Artaud, a community-living experiment offering a gallery for members interspersed with outside group shows. Open Studio, a concurrent group of studio shows in a concentrated artists' area known as South of Market, is a more informal but now ongoing and well publicized annual exhibition.

The proximity of San Francisco and Los Angeles, an affordable one-hour commuter flight away, provides limitless access to the artists and art institutions of the Los Angeles area. A recent performance exchange between 80 Langton St. and the Los Angeles Institute of Contemporary Art, is an example of the flow of ideas and artists between these two major cities of California.

Moulin Studios, San Francisco, Archives

Harvest Celebration, Pitash-Rok Theater Ensemble and Phoenix Spring Music Ensemble, Other Sources Celebration

Admissions

Data

Office of Admissions
San Francisco Art Institute
800 Chestnut Street
San Francisco, California 94133
Telephone (415) 771-7020

Prospective students are encouraged to call our Admissions Office for tours or more specific information.

Admissions Philosophy

By inclination of tradition and commitment we conceive of ourselves as a community of artists. As such, each member is expected to demonstrate a sense of critical independence, while at the same time evidencing full participation in the process of mutual instruction and inspiration.

Bachelor of Fine Arts

Our admissions philosophy requires an unusually high level of maturity and integrity from the entering student, and our general admissions policy tends to favor those of varied experience. In particular, we have found that students with a year or more of life experience following high school are usually more knowledgeable and mature in their choice of direction, and are ready to undertake our course of study with a higher probability of success. We have also found that there are high school students without this year or more of experience who can succeed here; we encourage those students to apply. Please see the specific procedures outlined later in this section.

Admission Requirements

All applicants for full-time study (those enrolling in four or more courses), degree or non-degree, must file with the Office of Admissions transcripts, as well as the application form provided in the back of this catalog.

All applicants for part-time study (those enrolling in two or more courses), degree or non-degree, must also file transcripts and the application with the Office of Admissions. Applicants for part-time study who are enrolling for only one course may do so in person at the time of registration; they need not make formal application for admission or pay an application fee.

Summer Session students need not make formal application to the College. An advanced reservation system is provided which students are encouraged to use.

Audit students, who must be over 18 years of age, may enroll at any time for the full semester, or any part thereof, and tuition will be pro-rated accordingly. Auditors need not file transcripts nor make application for admission.

Students will be accepted according to the specific procedures outlined below:

a. Applicants with a year or more of life experience between high school graduation and date of entry need file only the application and transcripts. These applicants will be directly admitted on a space-available basis. Portfolios are not required and will not be reviewed.

b. Applicants graduated from high school less than one year before the date of entry must file application and transcripts, have SAT or ACT scores sent directly by their high school, together with at least two letters of recommendation from their faculty regarding motivation and personal maturity, as well as a selection of slides, loaded in a Kodak carousel, depicting the applicant's work. These applications will be accepted on the recommendation of our Admissions Committee.

c. Applicants without a high school diploma may be admitted if they are over twenty-one years of age or if they submit scores of College Entrance Examinations or of General Education Development tests which indicate ability to do satisfactory college level work. Applicants will be admitted on a space-available basis following receipt of these scores.

Application Deadline

For preferential consideration in the requested area of emphasis, applications must be completed by April 1 for the Fall semester, and August 1 for the Spring semester. Those received after these deadlines will be considered based on remaining openings.

Selection Process

There are not valid or reliable tests for the qualities needed for success at the College; no test, that is, which can be reasonably required of applicants. The selection process is flexible and open-ended. The selection of applicants for admission to the College requires successful completion of the following application procedures:

a. For preferential selection to the College the completed application form, fee, and all transcripts must be received by the Office of Admissions prior to the deadline in the Admissions Calendar.

b. The selection of applications received after the deadline will be made on a mathematically random basis until all openings are filled. Applicants will be notified of their acceptance or rejection.

c. An option of appeal for those rejected is provided for any applicant who may feel that he/she has a special contribution to make to, or a special need for, the life of the school. These applicants may request a personal interview and/or present their portfolios for special consideration to the Admissions Committee, which consists of one faculty member and one student from each studio area, during a one-week period in early July and in mid-November. The Office of Admissions will provide further details upon request.

d. Students who were not selected and who do not appeal may reapply for the following semester within 30 days after the date of their notification of rejection. Preferential consideration will be given to these students.

e. Students who do not complete registration will have their admission cancelled and may reapply at a later date.

First Year Evaluation
While our open admissions policy recognizes that motivation and ability are difficult to predict before a prospective student enters the College, work accomplished during the first year gives a strong basis for evaluating possible progress in later years. Therefore, each new student, both beginning and transfer, will be subject to an evaluation by the faculty when deemed necessary before being permitted to enroll for a second year of study at the College.

Transfer Students
Transfer students will be assigned appropriate studio courses following evaluation of their transcripts. At least six of the required courses in their area of specializaion must be completed at the College. Students may petition to have this requirement waived based on the presentation of a portfolio to be evaluated by the faculty. Transfer students from accredited institutions of higher learning will be required to take at least two courses of World Studies. The World Studies required will be waived, however, for students with a BA degree in the humanities.

All Applicants

Transcripts
Official and complete transcripts must be sent to the Office of Admissions directly from the high school of graduation and each college or university attended. All transcripts filed with the Office of Admissions become the property of the College and will not be returned.

Financial Aid
All prospective students in need of financial aid are encouraged to visit the Financial Aid Office for details on possible sources of aid, and to study the section on Financial Aid in the catalog to determine their eligibility for available awards.

Foreign Students
The College is approved by the Immigration and Naturalization Service for non-immigrant alien students (File Number S.F.R. 214 632, April 30, 1954). Foreign students seeking admission to the College must observe the following regulations:

a. Applicants for enrollment must follow the provisions for admission to full-time study in a degree program.

b. The applicant must prove adequate financing for the proposed period of study.

c. The applicant must take the English Proficiency Examination (TOEFL). Information is available from the United States Embassies.

d. The applicant must agree to comply with all other government regulations of the home country and the United States.

Veterans
The College is approved by the California State Department of Education, Bureau of School Approvals, for the training of Veterans, and by the California Department of Veteran Affairs. Upon acceptance, a veteran must contact the Veterans Affairs Coordinator at the College for an enrollment certificate in order to receive G.I. Bill Educational Benefits.

Master of Fine Arts

Standards of Admission
Standards of admission set by the Graduate Program Committee for the applicants' area of emphasis are based primarily on the quality of creative work. The academic qualification is a Bachelors degree with a minimum cumulative grade point average of 3.0, but exceptionally qualified applicants may be accepted without an undergraduate degree. Such candidates may be required to complete additional undergraduate requirements as determined by the Dean for Student Affairs and the Dean of the College. These requirements may be fulfilled concurrently with graduate work for the degree. All applicants will be reviewed by the Graduate Program Committee in the area of emphasis for which they apply.

Application Requirements
The applicant must submit the following to the Office of Admissions on or before the Application Deadline stated in the Admissions Calendar:

a. Application form and fee, sent prior to and separate from portfolio.

b. Transcripts of all undergraduate and graduate study sent directly from the colleges or universities attended.

c. Portfolio: must be received only within 10 days prior to the Application Deadline.

All portfolios not delivered by hand, must be accompanied by a $15 handling fee; portfolios will be returned collect. No responsibility will be assumed for work lost or damaged for any cause, either in transit or while at the College for reviewing. Students desiring to insure their own work must make their own arrangements. SFAI does not carry such insurance nor make arrangements for it. Works shipped in return to the applicant will be insured at minimum rate unless the applicant requests in writing a higher value.

Application Deadline
Applications must be completed by April 1 for the Fall semester 1977, December 2 for the Spring semester 1978 and March 30 for the Fall semester 1978.

Applicants in Painting and Sculpture
Six examples of work in the area of emphasis, and a selection of drawings completed within the 18 months preceding application, each labeled with applicant's name and date of completion. An inventory list must accompany the examples. While we prefer to examine actual work rather than slides, in the light of expense, we will make a preliminary assessment of 25 slides, each marked with the applicant's name, the date of execution, medium and size of the work. They must be sent in a Kodak carousel, correctly inserted and ready for projection. The completed application and the carousel must be received no later than 45 days prior to the deadline for graduate applications. Following this preliminary review, the applicant will be advised whether or not to submit examples of actual work.

Applicants in Printmaking
A minimum of ten examples of work in printmaking and a selection of drawings completed within the 18 months immediately preceding application, each labeled with applicant's name and date of completion. An inventory list must accompany the examples. Slides will not be accepted.

Applicants in Photography and Filmmaking
The portfolio should embody what the applicant feels is a substantial representation of his/her work.

Tuition and Fees

Application Fee
$20 must accompany all applications for the BFA or MFA programs, and for all students intending to carry two or more courses. It does not apply to tuition and is not refundable.

Graduate Portfolio Handling Fee
$15 must accompany the portfolio if shipped or it will not be returned.

Tuition Deposit
$200 must be submitted by entering students within 30 days of being notified of their acceptance. This non-refundable deposit is applied against tuition and is applicable only for the semester the student makes application.

Tuition
Due and payable in full at time of registration each semester. Checks and drafts are to be made out to the order of the San Francisco Art Institute.

The Tuition and Fees Stated Herein are for the 1977-78 School Year. The undergraduate full-time tuition is $1,230 per semester for four courses of credit. Each additional course of credit above four courses per semester is $320.

Part-time tuition is $355 per course per semester / three courses per semester is $1,035.

The graduate full-time tuition is $1,030 per semester for three courses of credit. There is a $100 per semester tuition discount for graduate students who do not use College studio facilities and a $280 per semester discount for all second and third semester graduate students who have Teaching and Departmental Assistant positions. Fourth semester graduate student tuition is $500 with seminar, $355 for independent study.

Independent Study is $355 per semester for three studio course credits. One World Studies course in conjunction with the studio project is an additional $150.

Further graduate work beyond the fourth semester: a $100 registration fee is paid per semester for review.

Deferred Payment of Tuition literature on commercial monthly payment plans is available on request from the Financial Aid Office.

Student Identification Cards are issued at time of registration; a $5 fee is charged for replacement.

Late Registration of $25 charged to students registered for credit after the close of registration.

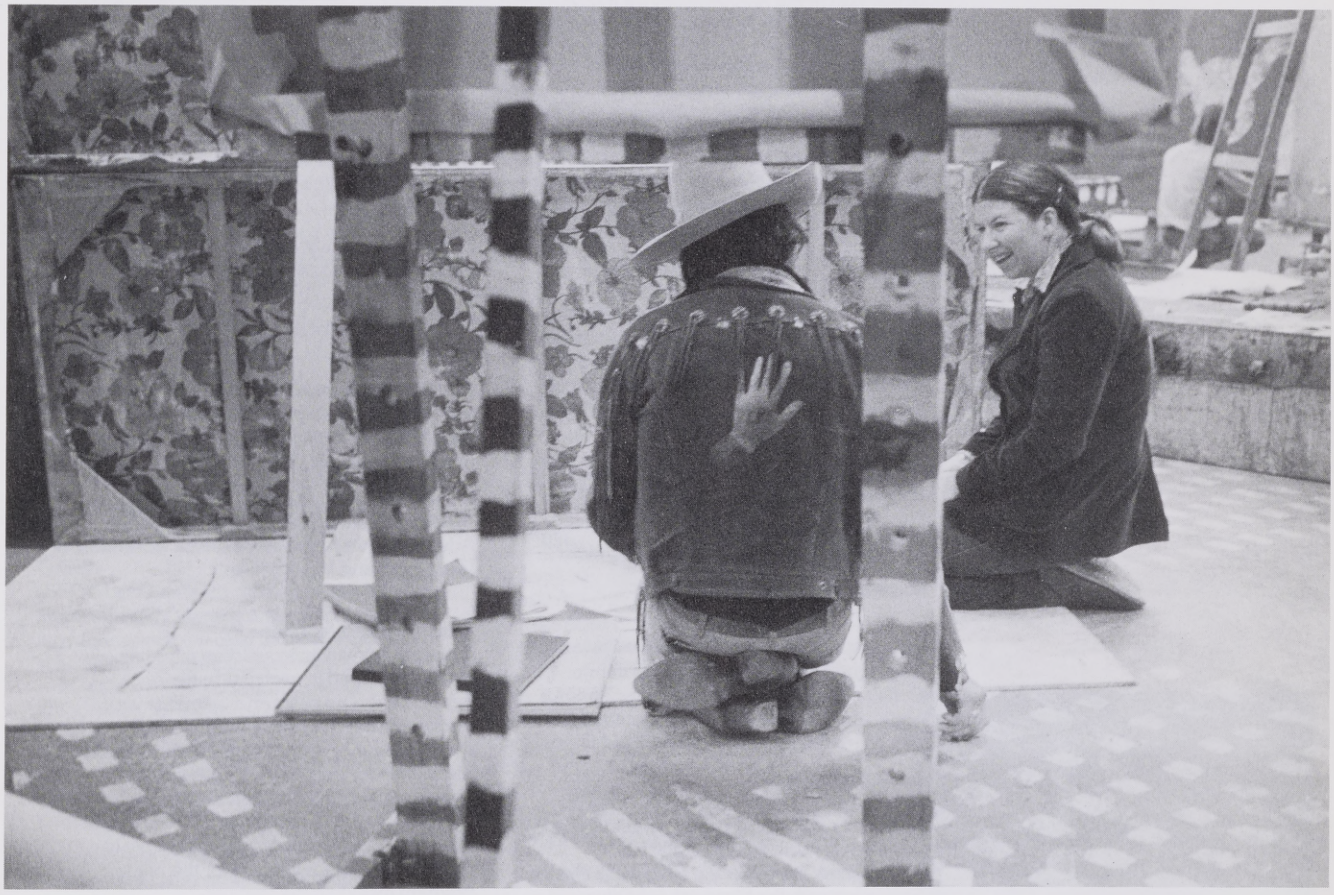
Change of Program is a $10 charge for each program change after the first week of classes.

Withdrawals and Refunds
Students are responsible for entire tuition and fees incurred. Refunds may be made on tuition only and not on fees or surcharges. Refunds will not be authorized unless notice of withdrawal from a class or the College is filed in writing with the Records office. Refunds are based on the entire tuition for the courses being dropped and will be allowed according to the following schedule:
First week of semester—80% of tuition for courses being dropped;
Second week of semester—60%
Third week of semester—40%
Fourth week of semester—20%
Fifth week of semester—no refund.
Full refunds in the amount over the non-refundable tuition deposit will be given prior to the first day of class. Refunds will not be made after the fourth week of the semester, nor will they be made to students who are dismissed from the College. Any money owing the College is due on the day of withdrawal from the College.

Personal Checks Returned Unpaid—$3
Unpaid Accounts. The Dean for Student Affairs will not release grade reports, transcripts, degrees or certificates for any student whose account has not been paid in full, nor may a student whose account is delinquent register for subsequent semesters.

Transcripts: One transcript of academic record is issued without charge. A $2 fee must accompany subsequent transcript requests and 50¢ each for additional copies made at the same time.

Tuition Changes
The College attempts to notify students of tuition changes well in advance. Recent history at the San Francisco Art Institute has demonstrated the need for regular increases in tuition which may continue in the future.



Financial Aid

The financial aid program accomplishes several goals: assistance for the excellent student who could not otherwise afford to attend; support for the existing cultural and economic diversity of the student body; and an increase in the opportunities for higher education available to low-income students.

Administered through the Financial Aid Office, all aid requests must include: a completed application for admission to SFAI; the filing of a SFAI Financial Aid Application; a Financial Aid Form (FAF); and a copy of your parents' latest Internal Revenue Service (Federal Income Tax) form 1040, filed with the College Scholarship Service in Berkeley. These forms may be obtained from the Financial Aid Office.

Entering students in the graduate program are eligible for Federal Guaranteed Loans. Applications will be processed following acceptance to the program and are available through the Financial Aid Office as outlined above.

Continuing students in the graduate program are eligible for a limited number of partial and full tuition scholarships, as well as for Federal Guaranteed Loans. The scholarship deadline is April 1st; applications are available in the Financial Aid Office

Students are urged to seek financial awards from sources not administered by the College, such as state scholarships, National Merit, and local service clubs. A scholarship listing is available in the Financial Aid Office.

Institute Sources
Scholarships are awarded on the basis of need and ability. All entering, continuing and re-entering students may apply for scholarships, and must file a Financial Aid Statement with the Financial Aid Office. All awards are based on full-time enrollment and will be reduced proportionately in the event the student enrolls on a part-time basis.

Scholarships
Approximately $230,000 in SFAI scholarships is annually awarded in the month of April. The scholarship application deadline is April 1st for entering, continuing and re-entering students (see Calendar). Scholarships include the following memorial scholarships, as well as many additional grants awarded from other College sources:

Agnes Brandenstein Memorial Scholarship. Awarded for advanced study in ceramics: applicants must have had previous training or work in ceramics.

Ellen Hart Bransten Memorial Scholarship. Full tuition for a fourth-year student of exceptional promise in painting or printmaking.

Edward Wilson Coles Art Scholarship Fund. Full tuition granted for one student in painting or sculpture.

Crown Zellerbach Foundation Scholarship. Awarded annually to an outstanding upper division student.

Hector Escobosa Scholarship. Full tuition granted to one upper division student in painting.

Sine Hahn Scholarship Fund. Half tuition granted for study in oil painting.

Edna M. Reichmuth Educational Fund. Provides scholarships for graduates of Alameda County high schools who are pursuing studies in the fine arts.

Six General Scholarships. Offered in memory of Anne Bremer, Aline D. Gunst, Adelaide Lewis, James O. Phelan, Abraham Rosenberg and Virgil Williams.

Teaching Assistantships
A program of teaching assistantships has been established in each graduate department. The exact arrangements vary from department to department, but all second and third semester graduate students are eligible for either Teaching Assistant or Departmental Service Positions for which they receive a tuition reducation of $280 per semester. This reduction will apply only to students who are registered for the full program including the seminar.

Federal Sources
Students applying for federal or state programs must be United States citizens, nationals, or persons in the United States for other than a temporary purpose.

Federally Insured Student Loans
(FISL) generally provides loans up to $2,500 a year to students who are planning to attend the College full time. Loans are made through banks, savings and loan associations, and other authorized lenders, at an approximate annual interest rate of 7 per cent. The Federal Government will pay the interest for students qualifying for interest benefits as long as the student is attending college at least half-time. Repayment of loans begins nine months after leaving college, and is normally scheduled over a five to ten year period. Applications for loans from California lenders are available from the Financial Aid Office.

Basic Educational Opportunity Grants
(BEOG) are available to all students who have not yet obtained a Bachelors Degree. Awarded on the basis of need, the grant pays up to $1,400 for payment of tuition, fees, and related educational expenses.

Supplemental Educational Opportunity Grants
(SEOG) are made to students on the basis of financial need. These grants require matching funds which typically include: school scholarships, outside scholarships, College work-study, or the Basic Educational Opportunity Grant.

Work-Study Program
The College participates in the federal work-study program, providing on-campus employment opportunities.

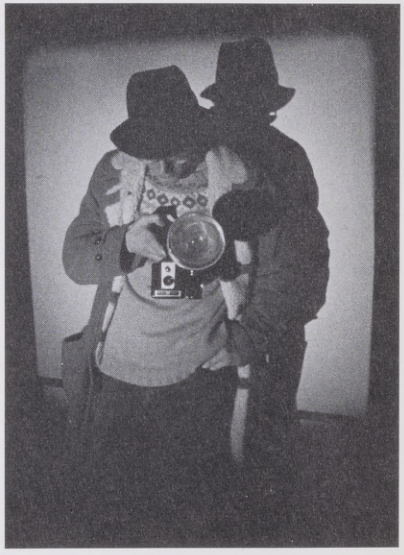
Out-of-State Programs
Residents of states other than California should write their State Department of Edcuation for information on grant and loan programs available for students who will be studying out-of-state.

California Programs
Students who are residents of the State of California may apply for a California State Scholarship or a California Tuition Grant. Student-residents of California are those who have lived in the state for at least one year prior to the date on which they receive the scholarship or grant. Any California student who applies for financial aid must apply for a California State Scholarship. Information and application forms may be obtained from the high school counseling office. The deadline is early December, preceding the Fall semester of planned enrollment.

California Opportunity Grants
(COG) Available to students who have not completed more than one semester of college prior to June, 1976. The grant, not to exceed $900 annually, will cover one-third the cost of tuition for up to four years of undergraduate study. Awards will be made by the California State Scholarship and Loan Commission to qualified students who do not receive California State Scholarships due to family financial resources.

State Graduate Fellowships
These are normally granted for one academic year, and not to exceed the cost of full tuition and/or required fees. They are renewable for up to three additional years. State Fellows are selected on the basis of test scores, undergraduate grade point averages, disadvanagement characteristics and a financial need assessment. The latter includes a review of the applicant's own financial resources, as well as that of each of the applicant's parents' financial status. Applications or state scholarships, fellowships, and opportunity grants are available in October. They may be obtained from the Financial Aid Office of the College; from the California State Scholarship and Loan Commission, 1410 Fifth Street, Sacramento, CA 95814; and from high school and junior college counseling offices. Applicants for all programs must submit SAT scores; those without recent test scores must arrange to take the SAT's in the early fall. The Educational Testing Service, 1947 Center Street, Berkeley, CA provides information on the location and time of the SAT testing.

The College reserves the right to make changes in the specific amounts of individual awards under special circumstances, to review student performance at the end of the Fall Semester before continuing an award for the Spring Semester, and to award only a part or none of the funds shown should the quality of the work submitted be insufficient.



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David Wisnievitz, Studio Assistant
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James Weaver, Maintenance Man
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Ruth Wood, Store Manager
Patti Brady, Assistant Store Manager

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Masashi Matsumoto, Assistant Director of Exhibitions
Sharon Golden, Curatorial Assistant

MEMBERSHIP PROGRAM
The San Francisco Art Institute maintains a membership program for parents, alumni, friends who want to participate in the many varied activities and support of the Institute.

This widespread interest involves hundreds of persons in our family offering them many special benefits, and strengthening our educational work through their generosity.

AFFILIATIONS
The College is affiliated with the University of California and is a member of the Union of Independent Colleges of Art.

Academic Calendar

Summer Session, 1977
June 6-July 1—Session I
July 5-30—Session II
August 1-26—Session III

Fall Semester, 1977
August 15
Tuition for Early Registrants is due in full. Class space will not be held after that date if tuition is not paid.
August 30
Orientation, Entering Students 9:00 a.m.-4:00 p.m., Lecture Hall.
Registration, Entering Degree Students, 10:00 a.m.-4:00 p.m.
August 31
Orientation 1:00-5:00 p.m.
Registration, Continuing and Re-entering Degree Students, 10:00 a.m.-4:00 p.m.
September 1
Registration, Graduate (MFA Program) and Non-Degree Students, 1:00-4:00 p.m.
September 6
Classes begin.
September 16
Last day to add courses, 4:00 p.m.
October 14
Last day to remove incomplete grades.
October 24-28
Mid-semester grading period.
November 24-25
Thanksgiving recess. Holiday.
December 13-14
Registration of continuing degree students for Spring Semester, 1978. 10:00 a.m.-2:00 p.m. A $200 tuition deposit is required and due in full on or before January 20. Class space will not be held after that date if tuition is not paid.
December 17
Semester ends.

Spring Semester, 1978
January 17
Orientation, Entering Students, 9:00 a.m.-4:00 p.m., Lecture Hall.
Registration, Entering Degree Students, 10:00 a.m.-4:00 p.m.
January 18
Orientation 1:00-5:00 p.m.
Registration, Continuing and Re-entering Degree Students, 10:00 a.m.-4:00 p.m.
January 19
Registration, Graduate (MFA Program) and Non-Degree Students, 1:00-4:00 p.m.
January 23
Classes begin.
February 3
Last day to add courses.
February 20
President's Day. Holiday.
March 3
Last day to remove incomplete grades.
March 13-17
Mid-semester grading period.
March 20-24
Spring recess.
April 1
Scholarship application deadline for 1978-1979 year.
May 9-10
Registration of continuing degree students for Fall Semester, 1978. A $200 non-refundable tuition deposit is required. Tuition is due in full on or before August 15. Class space will not be held after that date if tuition is not paid.
May 13
Semester ends.,**May 21**
Annual commencement, 3:00 p.m.
Exhibition of student work.

Summer Session, 1978
June 5-June 30—Session I
July 3-28—Session II
(Tuesday, July 4 is a holiday)
July 31-August 25—Session III

Fall Semester, 1978
August 15
Tuition for Early Registrants is due in full. Class space will not be held after that date if tuition is not paid.

August 29
Orientation, Entering Students 9:00 a.m.-4:00 p.m., Lecture Hall.
Registration, Entering Degree Students, 10:00 a.m.-4:00 p.m.

August 30
Orientation 1:00-5:00 p.m.
Registration, Continuing and Re-entering Degree Students, 10:00 a.m.-4:00 p.m.

August 31
Registration, Graduate (MFA Program) and Non-Degree Students, 1:00-4:00 p.m.
September 5
Classes begin.

September 15
Last day to add courses, 4:00 p.m.

October 13
Last day to remove incomplete grades.

October 23-27
Mid-semester grading period.

November 23-24
Thanksgiving recess. Holiday.

December 12-13
Registration of continuing degree students for Spring Semester, 1979. 10:00 a.m.-2:00 p.m. A $200 tuition deposit is required and due in full on or before January 19. Class space will not be held after that date if tuition is not paid.

December 16
Semester ends.

Spring Semester, 1979
January 16
Orientation, Entering Students, 9:00 a.m.-4:00 p.m., Lecture Hall.
Registration, Entering Degree Students, 10:00 a.m.-4:00 p.m.

January 17
Orientation 1:00-5:00 p.m.
Registration, Continuing and Re-entering Degree Students, 10:00 a.m.-4:00 p.m.

January 18
Registration, Graduate (MFA Program) and Non-Degree Students, 1:00-4:00 p.m.

January 22
Classes begin.

February 2
Last day to add courses.

February 19
President's Day. Holiday.

March 2
Last day to remove incomplete grades.

March 12-16
Mid-semester grading period.

March 19-23
Spring recess.

April 1
Scholarship application deadline for 1979-1980 year.

May 8-9
Registration of continuing degree students for Fall Semester, 1979.
A $200 non-refundable tuition deposit is required. Tuition is due in full on or before August 15. Class space will not be held after that date if tuition is not paid.

May 11
Semester ends.

May 20
Annual commencement, 3:00 p.m.
Exhibition of student work.

Admissions Calendar

Fall and Spring Semesters are 15 weeks in length. Classes are scheduled six days a week, Monday through Saturday. A summer session is 4 weeks in length. Summer Session Bulletin available from the Office of Admissions. Classes are scheduled five days a week, Monday through Friday.

Undergraduate
Fall Semester, 1977
April 1
Undergraduate applications and transcripts must be received to qualify for preferential consideration. Applications received after this date will be considered on a rolling basis as long as there are openings in the designated major fields of interest.
Mid-April
Notification to applicants.
May 15
Applicants reply date. Those who wish to avail themselves of the Option of Appeal must also reply.
Early July
Meetings of Admissions Committee to review Appeals.

Spring Semester, 1978
August 1, 1977
Undergraduate applications and transcripts must be received to qualify for preferential consideration. Applications received after this date will be considered on a rolling basis as long as there are openings in the designated major fields of interest.
Mid-August
Notification to applicants.
September 15
Applicants reply date. Those who wish to avail themselves of the Option of Appeal must also reply.
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Notification to applicants.

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Undergraduate applications and transcripts must be received to qualify for preferential consideration. Applications received after this date will be considered on a rolling basis as long as there are openings in the designated major fields of interest.

Mid-August
Notification to applicants.

September 15
Applicants reply date. Those who wish to avail themselves of the Option of Appeal must also reply.

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Fall Semester, 1979
April 1
Undergraduate applications and transcripts must be received to qualify for preferential consideration. Applications received after this date will be considered on a rolling basis as long as there are openings in the designated major fields of interest.

Mid-April
Notification to applicants.

May 15
Applicants reply date. Those who wish to avail themselves of the Option of Appeal must also reply.

Early July
Meetings of Admissions Committee to review Appeals.

Graduate
Fall Semester, 1977
April 1
Graduate application deadline, 4:00 p.m.
Spring Semester, 1978
December 2
Graduate application deadline, 4:00 p.m.
Fall Semester, 1978, **March 30**
Graduate application deadline, 4:00 p.m.

Spring Semester, 1979
November 30
Graduate application deadline, 4:00 p.m.

Fall Semester, 1979
March 29
Graduate application deadline, 4:00 p.m.

Examples of work, to be received only within the ten days before the close of applications. See the Master of Fine Arts section for specifics for each major field of interest.

Credits

Editor: Helene Fried
Editorial Assistant: Linda Dackman
Designer: Mark McGowan
Production Assistants: Sue Gryte, Laurel Lesko

Photographs: Phil Galgiani, Ingeborg Gerdes, Larry Huston, Ira Nowinski
Additional photography: pages 5 and 7 courtesy Hansen-Fuller Gallery (Robert Hudson); page 21 San Francisco Art Institute Archives; page 23 Sharon Golden (Other Sources), Bob Shanker (Raciti); page 24 Valerie Laven (Tworkov); pages 39, 45, 48, 53 Rudy Bender (Tchakalian, Schneider, Hawkins, Nagel); page 46 courtesy Quay Gallery (Franklin Williams); page 61 Phil Galgiani (Jim Pomeroy); page 84 Moulin Studios, San Francisco; cover photo Jack Fulton.

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Application for Admission to the San Francisco Art Institute

Office of Admissions
800 Chestnut Street
San Francisco, CA 94133
(415) 771-7020

Students Applying for 2 or More Courses Each Semester

Name _____
last first middle or maiden ☐ male ☐ female

Address _____ **Telephone** _____
(home or permanent) street state zip

_____
(Mailing if different) street state zip Telephone (if different)

Foreign Students:
If you are accepted for admission, the College will send you a Certificate of Eligibility. You must certify that you have sufficient funds to meet estimated expenses for one academic year, as well as transportation costs from home to San Francisco and return.

Signature: _____

Write the name and address of your United States sponsor, if you have one, in the space below.

Sponsor's Name: _____

Address _____
street city state zip

Important: All Students:
The $20.000 **application** fee must accompany the application; it is not refundable and does not apply toward tuition. It is the applicant's responsibility to have an official transcript sent from each college or university attended to the Office of Admissions.

Upon acceptance the student is required to make a deposit of $200.00 which will be applied to tuition only for the semester accepted. This is a non-refundable tuition payment.

I agree, if accepted, to abide by the rules and regulations of the San Francisco Art Institute.

Signature: _____ **Date:** _____

Credits

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800 Chestnut Street
San Francisco, CA 94133
(415) 771-7020

Students Applying for 2 or More Courses Each Semester

Name _____
last first middle or maiden ☐ male ☐ female

Address _____ **Telephone** _____
(home or permanent) street state zip

_____
(Mailing if different) street state zip Telephone (if different)

Date of Birth _____

Place of Birth _____ **Social Security Number** _____

Citizenship _____ **Foreign Students** _____
Visa Status

Secondary School from which Graduated

_____
name date of graduation

_____
city county state

Colleges and Art Schools

_____
name state date attended

_____
name state date attended

_____
name state date attended

_____
name state date attended

_____
name state date attended

_____
name state date attended

Travel: _____

_____

Work Experience: _____

_____

Previous Attendance at San Francisco Art Institute _____
date

Applying for Entrance in Fall 19_____ Spring 19_____

4 or more courses (full time) _____ 2 or 3 courses _____

BFA Degree _____ MFA Degree _____ Non Degree _____

Major Field of Interest
(Check one)
Filmmaking _____
Painting _____
Photography _____
Printmaking _____
Sculpture/Ceramics _____

Personal Statement

Undergraduate:

Please use this sheet for a letter describing at least one year of your life experience beyond high school graduation, including colege work, travel, military service, or whatever. Please type, if possible.

Graduate:

Personal statement concerning the applicant's work and reason for embarking on a program of graduate study.

Office of Admissions
800 Chestnut Street
San Francisco, CA 94133
(415) 771-7020

Application for Admission to the San Francisco Art Institute

Students Applying for 2 or More Courses Each Semester

Name _____ last _____ first _____ middle or maiden _____ ☐ male ☐ female

Address (home or permanent) _____ street _____ state _____ zip _____ **Telephone** _____

(Mailing if different) _____ street _____ state _____ zip _____ Telephone (if different) _____

Foreign Students:
If you are accepted for admission, the College will send you a Certificate of Eligibility. You must certify that you have sufficient funds to meet estimated expenses for one academic year, as well as transportation costs from home to San Francisco and return.

Signature: _____

Write the name and address of your United States sponsor, if you have one, in the space below.

Sponsor's Name: _____

Address _____ street _____ city _____ state _____ zip _____

Important: All Students:
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Upon acceptance the student is required to make a deposit of $200.00 which will be applied to tuition only for the semester accepted. This is a non-refundable tuition payment.

I agree, if accepted, to abide by the rules and regulations of the San Francisco Art Institute.

Signature: _____ **Date:** _____

Personal Statement

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Please use this sheet for a letter describing at least one year of your life experience beyond high school graduation, including colege work, travel, military service, or whatever. Please type, if possible.

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Personal statement concerning the applicant's work and reason for embarking on a program of graduate study.

Office of Admissions
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San Francisco, CA 94133
(415) 771-7020

Application for Admission to the San Francisco Art Institute

Students Applying for 2 or More Courses Each Semester

Name _____
last first middle or maiden ☐ male ☐ female

Address _____ **Telephone** _____
(home or permanent) street state zip

_____
(Mailing if different) street state zip Telephone (if different)

Date of Birth _____

Place of Birth _____ **Social Security Number** _____

Citizenship _____ **Foreign Students** _____
Visa Status

Secondary School from which Graduated

_____
name date of graduation

_____
city county state

Colleges and Art Schools

_____
name state date attended

_____
name state date attended

_____
name state date attended

_____
name state date attended

_____
name state date attended

_____
name state date attended

Travel: _____

_____

Work Experience: _____

_____

Previous Attendance at San Francisco Art Institute _____
date

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4 or more courses (full time) _____ 2 or 3 courses _____

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San
Francisco
800 Chestnut Street
California 94133

Art
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